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A THIRD BOOK IN VOCAL MUSIC

WHEREIN THE STUDY OF MUSICAL STRUCTURE IS PURSUED
THROUGH THE CONSIDERATION OF COMPLETE MELODIC
FORMS AND PRACTICE BASED ON EXERCISES
RELATED TO THEM

BY

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COUNTY NORMAL SCHOOL

AND

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THE MODERN MUSIC SERIES.

"Knowledge has its beginning from the mind; its introduction from the senses."

There are two essential things to be considered in the musical education of the child:

- 1st. The cultivation of the musical sense—the appreciation and love of music.
- 2d. The development of the understanding in the elements of music—the ability to read at sight, etc.

These two phases of growth are in no way antagonistic to each other; on the contrary, the child can only grow properly in each through the influence of the other. Some teachers would emphasize the importance of sight reading and technical training, as if the development of independent ability were the only essential thing in music training; while others would emphasize song singing and musical expression at the expense of independent ability. The simple truth is, that neither is complete without the other; that one must grow from and relate to the other, and that their relation must be definitely established and continuously sustained.

The distinguishing feature of THE MODERN MUSIC SERIES is the relation between the songs and studies. By taking the student from the song to the study, and by relating the study centers to music of high character, the child gains power in the elements of music under the influence of the best musical thought, and thus attains the ideal of education, since the true spirit of the art of music dominates and influences him at every stage of his progress.

A THIRD BOOK IN VOCAL MUSIC.

It is assumed that by the time the pupil is prepared to take up the study of the lessons presented in this book, he has mastered the elementary principles that are necessary for the reading and understanding of such songs of our most notable composers as are here given—songs which are simple without being dull, and beautiful without being unduly intricate or difficult. It does not follow, however, that the pupil's ability to sing these more difficult songs creditably is a sign that he is ready for the study of the higher harmonic laws, except in so far as they are involved in the practical experience of singing. For these reasons, therefore, the material in this book is arranged with the object of making clearer the principles already learned, and of leading the pupil to the higher musical enjoyment incident to the exercises of more advanced and artistic part singing.

Considered from this standpoint, the advance in difficulty of the Third Book over the preceding books of the series is very apparent; and since, by this course, the student is brought to a practical facility in deciphering and singing the best

compositions, the degree of technical thoroughness may be considered to be as great as can be justified by sound educational principles. While discipline is what might be called a by-product of the music work in school, there are other by-products of the music hour which are worth more to the individual, and to the school, than any possible discipline through the study of abstract musical principles. The object of THE MODERN MUSIC SERIES is to furnish an incitement and a facility to art experience in music, rather than discipline purely as such.

The principle of the inter-relation of musical forms is, in the main, the same in this book as in the lower ones of the series, being from (a) melody, to (b) melody in combination (the canonic form, the round, etc.), to (c) part work as such, in two, three and four parts. The essential difference between this book and the preceding books of the series is that the initiative of the musical idea is no longer through imitation. By the arrangement of material the pupil is constantly stimulated to an independent effort in sight reading, his maturing faculties and his changed attitude toward singing being thus recognized.

The contents of the THIRD BOOK OF VOCAL MUSIC may be divided into four groups :

GROUP 1. PAGES 6 TO 83.

A presentation of the nine different keys in the order of their harmonic relations, each key being introduced with a graphic showing of the intervals of the major and minor scales. The nine sets of key pages may be made the foundation for interval study.

GROUP 2. PAGES 84 TO 111.

Begins with an illustration of Sharp 4 and Flat 7, as shown through modulation, contrasting these intervals with chromatics occurring as passing tones in the songs and studies following, and closes with an analytical view of the intervals of the major and minor scales.

GROUP 3. PAGES 112 TO 125.

A review of the different keys in regular order, presenting the studies and songs in unrelated form in order that the pupil may be held to a strictly analytical consideration of the musical elements underlying the different musical forms. This group closes with studies in difficult intervals, which are simplified by being first shown with intermediate tones.

GROUP 4. PAGE 125 TO THE CLOSE OF THE BOOK.

The introduction of the bass clef. This group begins with easy studies, and is calculated to awaken the interest of the boys through attractive melodies in the bass. Throughout, the work in the bass clef is related in many instances to the studies and songs of unchanged voices, sometimes taking up the same melody in combination ; sometimes by relating the bass unison songs to the same melody harmonized with soprano or alto, or both ; and sometimes by following a unison or part song with a three or four part study or song, bringing in the bass voices—a climax to the interest of the entire class, by which the part that the boys are expected to take in the singing is dignified, thus enticing them into the musical work. In most instances the bass is optional, a duplicate part being written in the treble clef for lower alto voices ; but even where the optional bass is not written, the arrangement is such that the alto may sing the bass an octave higher, so that practically all the material contained in the book can be used if bass voices are not available.

To the body of the book is added a table of keys, showing the relation of the major key to the tonic and relative minor key ; also a concise discussion of the rudiments of music to which reference is made throughout the book.

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A THIRD BOOK IN VOCAL MUSIC.

The Child and the Year.

Celia Thaxter.

By arrangement with Houghton, Mifflin & Co.

English.

Andante.



1. Said the child to the youth - ful year: "What hast thou in store for
2. "My sea - sons four shall bring Their treas-ures: the win - ter's
3. All these and more shall be thine, Dear child—but the last and
4. Wouldst know this last, best gift? 'Tis a con - science clear and



me, O giv - er of beau - ti - ful gifts! what cheer, What
snows, The au - tumn's store, and the flow'r's of spring, And the
best Thy - self must earn by a strife di - vine, If
bright, A peace of mind which the soul can lift To an



joy dost thou bring with thee, What joy dost thou bring with thee?"
sum - mer's per - fect rose, And the sum - mer's per - fect rose.
thou wouldst be tru - ly blest, If thou wouldst be tru - ly blest,
in - fi - nite de - light, To an in - fi - nite de - light."

A Canon.



The Key of C Major.

Signature— no sharps nor flats. Keynote—C on the first line below, and in the third space.

Triads of C Major.

A further treatment of Triads will be found on page 252, under Rudiments of Music.

Studies.

I.

II.

III.

IV.

The Key of C Major and its Relative Minor Contrasted. 9

The Scale of A Minor, Harmonic Form.



The harmonic form of the Minor scale is the same ascending and descending.

Do	8
Ti	7
La	6
Sol	5
Fa	4
Mi	3
Re	2
Do	1
Ti	7
La	6

The Scale of C Major.

A comparison of the Major, Relative Minor, and Tonic Minor scales in different keys is shown on page 241.

The Scale of A Minor, Melodic Form, Ascending and Descending.

La	6
Si	#5
Fi	#4
Mi	3
Re	2
Do	1
Ti	7
La	6

Studies in A Minor.

I.

II.

The Beat-and-a-Half Note.

(Developed by comparison with the divided beat.)

Doh o - me so..ol-doh me..e - rah doh oh - la so..ol-fah me..e - ray do.

April.

Lydia Avery Coonley.
Allegretto.

Oehme.

mf

1. { The hills were play-ing with the clouds One hap - py day in spring;
I al - most heard their mer - ry laugh A - cross the val - leys ring;
2. { Then came the wind, o'er pink and blue He swept a dark gray fold;
Gay smiled the sun as light he touched The som - ber hue with gold;

They tossed them off in silk-en scarfs And would not set them free,
The clouds re-belled, "It is not fair To join a-against us so."

But quickly drew them back a-gain In gay-est rev-el-ry.
Then hur-r'ing fast they threw a-cross The hills a veil of snow.

I.

Studies.

II.

Sickle Song.

11

Hoeltz.

Andante.

Sic - kles sound;
Sic - kles ring,

On the ground
Maid-ens sing

Fast
To *

Old English.
the ripe ears
the sic - kles'

Musical notation for Hoeltz's Sickle Song, first section. The music is in common time (indicated by '4'). The vocal line consists of eighth and sixteenth notes. The lyrics are: Sic - kles sound; Sic - kles ring, On the ground Maid-ens sing Fast To * the ripe ears the sic - kles'.

Sic - kles sound; On the ground Fast the ripe ears
Sic - kles ring, Maid-ens sing To the sic - kles'

Musical notation for Hoeltz's Sickle Song, second section. The vocal line consists of eighth and sixteenth notes. The lyrics are: fall; Ev - 'ry maid-en's bon - net Has blue flow-ers on it; sound; Till the moon is beam-ing, And the stub-ble gleam-ing,

Musical notation for Hoeltz's Sickle Song, third section. The vocal line consists of eighth and sixteenth notes. The lyrics are: Joy is o - ver all, Joy, joy is o - ver all.
Har - vest songs go round, Har - vest songs go round.

Intermediate Tones.

This exercise should be memorized and sung in different keys.

Musical notation for the Intermediate Tones exercise. It consists of three staves of music in common time (indicated by '4'). The notes are primarily quarter notes, with some eighth and sixteenth notes. The key signature changes between the staves.

Sharp Four.

Musical notation for the Sharp Four exercise. It consists of two staves of music in common time (indicated by '4'). The notes are primarily quarter notes, with some eighth and sixteenth notes. The key signature changes between the staves. The lyrics are: Do, re, Sol, si, sol,

* Syncopation is illustrated and explained on pages 94 and 278.

NOTE.—A study of key relationship and chromatic tones, as shown on pages 84 and 85, will be helpful in establishing the idea of modulation.—The difference between sharp four and a chromatic passing tone should be made clear to the pupil.

The Way for Billy and Me.

James Hogg.

Moderato.

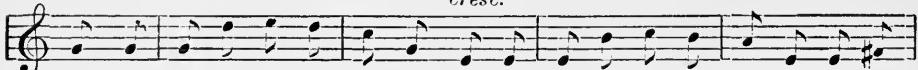
L. Gruenberger.



1. Where the pools are bright and deep, Where the gray trout lies a - sleep,
 2. Where the black-bird sings the latest, Where the hawthorn blooms the sweetest,



Up the riv-er and o'er the lea, That's the way for Bil-ly and me.
 Where the nest - lings chirp and flee, That's the way for Bil-ly and me.

cresc.

3. Where the mowers mow the cleanest, Where the hay lies thick and greenest, There to



trace the homeward bee, That's the way for Billy and me, That's the way for Billy and me.

Studies.

I.

II.

By Contrast.

Six-eight time is a compound of double and triple time with six eighth-notes (or their equivalent) to each measure. If we count six to a measure with a strong and medium accent on *one* and *four* respectively, an outer *double* and inner *triple* movement will be recognized.

This idea is shown in the following exercise. Let the quarter notes in *b* coincide with the accented notes in *a*.

I. *a*

The same idea is shown in Exercise II.

II.

III.

The Pleasures of the Country.

Tr. from the German.

Joseph Haydn.

Allegro.

1. In truth I can - not meas - ure The heart-felt joy and pleas - ure Which
2. I'll laugh at care and sor - row So long as each to-mor - row But

Allegro.

ev - 'ry morning brings; Each day my glad heart sings.
proves a joy - ous friend Whose hours I love to spend.



The brook's most heart- y greet - ing, The brook's most heart-y greet - ing Is
Sweet flow - ers near me grow - ing, Sweet flow - ers near me grow - ing, Their



A musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics describe a woman's beauty and the joy of living.

mine at ev'-ry meet-ing, As in the glade she hides, Or from her shel-ter
wond'rous beauty show-ing, Each morn-ing seem to say, "Tis sweet to live to-

glides, Or from her shelter glides.
day, 'Tis sweet to live to-day."

We Merry Minstrels.

ROUND.

H. Purcell.

1 Allegro.

The score consists of three staves of music. The first staff is for the voice, the second for the piano, and the third for the bassoon. The lyrics are divided into three parts, each starting with a different number (1, 2, or 3) and a dynamic marking (mf or f).

mf We merry minstrels soft music en - joy, For mu-sic doth hatred and malice destroy.

f We sing so blithely, we drive a-way care, And with our soft harmony banish despair.

f Then hail! sweet science, hail, hail heav'nly sound, No pleasur-e like musi-cum

The Key of G Major.

Signature — one sharp, F[#]. Keynote — G, on the second line.

Triads of G Major.

Studies.

I.

II.

III.

The Key of E Minor, the Relative Minor of G.

17

The Minor Scale, Melodic Form.

A diagram showing the Melodic Minor Scale on a treble clef staff. The notes are: La, 6; Si, 5; Fi, 4; Mi, 3; Re, 2; Do, 1; Ti, 7; La, 6. The notes Si, Fi, Mi, Re, Do, and Ti are sharp. The notes La and 6 are natural. The diagram shows the scale starting on La, 6, and ending on La, 6, with slurs indicating the melodic pattern.

The Major Scale.

A diagram showing the Major Scale on a treble clef staff. The notes are: La, 6; Si, 5; Sol, 4; Fa, 3; Mi, 2; Re, 1; Do, 7; La, 6. The notes Si, Sol, Fa, Mi, Re, Do, and La are sharp. The note 6 is natural. The diagram shows the scale starting on La, 6, and ending on La, 6, with slurs indicating the major pattern.

The Minor Scale, Harmonic Form.

A diagram showing the Harmonic Minor Scale on a treble clef staff. The notes are: La, 6; Si, 5; Sol, 4; Fa, 3; Mi, 2; Re, 1; Do, 7; Ti, 6; La, 6. The notes Si, Sol, Fa, Mi, Re, Do, and Ti are sharp. The note 6 is natural. The diagram shows the scale starting on La, 6, and ending on La, 6, with slurs indicating the harmonic pattern.

Triads of E Minor.

A musical staff in common time (indicated by 'C') and E major (indicated by a single sharp sign). It contains eight measures of chords: E major (two measures), A minor (two measures), C major (two measures), and G major (two measures).

Studies in E Minor.

Three musical studies in E Minor:

- I.** A study in common time (C) and E major (one sharp). It consists of two measures of eighth-note patterns.
- II.** A study in common time (C) and E major (one sharp). It consists of two measures of eighth-note patterns.
- III.** A study in common time (C) and E major (one sharp). It consists of two measures of eighth-note patterns.

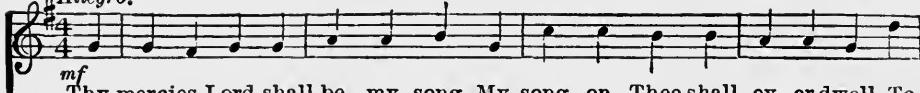
Tiny Mercies, Lord.

CANON.

Anon.

Allegro.

Tallis.

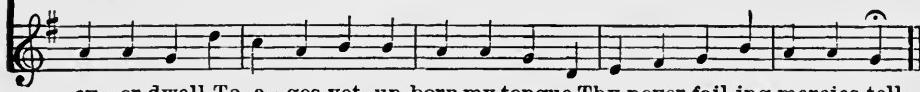


mf Thy mercies, Lord, shall be my song, My song on Thee shall ev - er dwell, To

mf Thy mer - cies, Lord, shall be my song, My song on Thee shall



a - ges yet un - born my tongue Thy nev - er fail-ing mer - cies tell.



ev - er dwell, To a - ges yet un-born my tongue Thy never fail-ing mercies tell.

Studies.

I.



cresc.

f



II.



Spirit of the Summer-Time.

19

Wm. Allingham.
Andante.

Old Irish Folksong.

mf

1. { O spir - it sweet of sum - mer - time, } The swal-low from her
Bring back the ros - es to the dells,
2. { Bring back the sing - ing, bring the scent Oh! bring a - gain my
Of mea - dow lands at dew . y prime; }

mf

dis - tant clime, The hon - ey - bee from drew - sy cells.
heart's con - tent, Thou spir - it sweet of sum - mer - time.

Studies.

I.

II.

Theme based on a German air.

The Four Seasons.

Frederic Clay.

*Moderato.**p*

1. Birds are in the woodland, birds are on the tree;
2. Fruits are ripe in Autumn, leaves are sere and red;
3. Thus, as years roll onward, mer-ri-ly we sing,

Moderato.

A musical score for three voices. The top voice starts with a rest followed by eighth notes. The middle voice begins with eighth notes. The bottom voice starts with eighth notes. The dynamic for the middle voice is *mf*, and for the bottom voice it is *p*. The music consists of four measures.

A continuation of the musical score for three voices. The top voice has eighth notes. The middle voice has eighth notes. The bottom voice has eighth notes. The music consists of four measures.

Mer-ry Spring is coming, ope the pane and see; Then come sportive breezes,
 Then we glean the cornfields, thanking God for bread; Then at last comes Winter,
 Thank-ful for the blessings all the seasons bring, Thus, as years roll onward,

A continuation of the musical score for three voices. The top voice has eighth notes. The middle voice has eighth notes. The bottom voice has eighth notes. The music consists of four measures.

A continuation of the musical score for three voices. The top voice has eighth notes. The middle voice has eighth notes. The bottom voice has eighth notes. The music consists of four measures.

fields with flow'rs are gay, In the woods we're singing thro' the Summer day,
 fields are cold and drear, Then there's happy Christmas, time of joy and cheer,
 mer-ri-ly we sing, Thank-ful for the blessings all the seasons bring,

A continuation of the musical score for three voices. The top voice has eighth notes. The middle voice has eighth notes. The bottom voice has eighth notes. The music consists of four measures.

The Four Seasons.

21

ritard.

In the woods we're singing thro' the Summer day.
Then there's happy Christmas, time of joy and cheer.
Thankful for the blessings all the seasons bring.

p ritard. a tempo mf

Studies.

I.

II.

Allegretto.

The Beat-and-a-Half Note.



The Beat-and-a-Half Note Shown by Contrast.

I.

II.

III.

IV.

Do

Do

Sol, fi, sol.

A Song of Praise.

Translated from the German
Andante.

Gruenberger.

1. Thou hast built the glo-rious mountain, Shaped the riv - er's mighty bed,
 2. Thou dost lead the flight of swal-lows, Thou dost show the stars their way;
 3. All Thy creat-ures, Lord most ho - ly, Praise Thy name for - ev - er - more;

Raised the hap - py leap - ing foun-tain. Made the flee - ey clouds o'er-head.

Sea - son af - ter sea - son fol - lows; Thou didst or - der night and day.

All Thy works, both high and low - ly, Tell Thy pow'r, Thy love a - dore.

A Study.

A musical score consisting of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a '4'). The key signature is one sharp, located on the top staff. The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measures 1-4 are identical for all three voices. Measures 5-6 show the voices diverging. Measure 7 shows the bass and alto voices continuing while the treble voice begins a new section. Measure 8 concludes the piece.

Geibel.
Allegretto.

1.

O dew - y, sweet spring eve - ning, Thou art to me so dear, The

2.

The air so warm and balm - y Breathes like the breath of love, Each

3.

A song like this sweet eve - ning, I fain would sing; in vain— The

skies with clouds are cur - tained, A star but here and there. there.

\Last time only.

breeze a vio - let per-fume Wafts up to me a - bove. • bove.

\Last time only.

tone so soft and gen - tle, I nev - er shall at - tain. • tain.

\Last time only.

A Study.

I.

II.

Do Sol
Do Te

$\flat 7$

A study of key relationship as shown on page 64 will be valuable at this point.

A Study.

Allegro.

A. C. Kern.

Hush-a-by, Baby.

Andante.

F. L. Lorraine. Arranged.

Hush - a - by, ba - by, On the tree - top,

When the wind blows the cra - dle will rock, When the bough bends the

cra - dle will fall, And down comes ba - by, cra - dle and all.

Six-eight and Two-four Time Contrasted.

I.

Two staves of music in 6/8 time. The top staff uses a treble clef and has six eighth-note groups per measure. The bottom staff uses a bass clef and has three eighth-note groups per measure.

II.

German Folksong.

Three staves of the German Folksong in 6/8 time. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a treble clef. The music consists of eighth-note groups.

Three staves of the German Folksong in 2/4 time. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a treble clef. The music consists of eighth-note groups.

III.

Two staves of music in 6/8 time. The top staff features a treble clef and includes vertical bar lines and small vertical stems above the notes. The bottom staff uses a bass clef.

Two staves of music in 2/4 time. The top staff features a treble clef and includes vertical bar lines and small vertical stems above the notes. The bottom staff uses a bass clef.



Under the Greenwood Tree.

UNISON SONG.

Allegro.

SOLO.

Old English.



1. In sum - mer time when flowers do spring And birds sit on each
2. Our mu - sic is a lit - tle pipe That can so sweet - ly
3. On meads and lawns we trip like fawns, Like fil - lies, kids, and

Allegro.

Two staves of musical notation in G major, 6/8 time, labeled *legato f*. The top staff uses eighth-note pairs and sixteenth-note pairs. The bottom staff uses eighth-note pairs and sixteenth-note pairs.

tree..... Let lords and knights say what they will, There's
 play;..... We hire old Hal from Whit - sun - tide Till
 lambs;..... We have no twinge to make us cringe, As

Two staves of musical notation in G major, 6/8 time. The top staff uses eighth-note pairs and sixteenth-note pairs. The bottom staff uses eighth-note pairs and sixteenth-note pairs.

Under the Greenwood Tree.

none so mer-ry as we..... There's Will and Moll, and
lat - ter Lam - mas Day..... No time is spent with
old folks un - der - stand..... When day is spent with

Har-ry and Doll, And Tom and bon-ny Bet - tee; Oh!....
more con - tent In camp, court, or cit - tee, So.....
one cou - sent, A - gain we all a - gree To.....

how they do skip it, ca - per and trip it, Un-der the green-wood tree!...
long as we skip it, ca - per and trip it, Un-der the green-wood tree....
frisk it and skip it, ca - per and trip it, Un-der the green-wood tree....

Under the Greenwood Tree.

29

CHORUS.

The musical score consists of two main parts: the Chorus and a Study section.

Chorus: The first section starts with a treble clef, a key signature of one sharp (F#), and common time. It features three staves: a treble staff with eighth-note patterns, a middle staff with eighth-note patterns, and a bass staff with quarter-note patterns. The lyrics are: "In sum-mer time when flowers do spring And birds sit on each tree..... Let lords and knights say what they will, There's none so mer-ry as we.... none so mer-ry as we.....". The music concludes with a final section starting with a treble clef, a key signature of one sharp (F#), and common time.

Study: The second section begins with a treble clef, a key signature of one sharp (F#), and common time. It consists of two staves: a treble staff with eighth-note patterns and a bass staff with quarter-note patterns.

A Study.

The Key of E MINOR.

This section provides a harmonic study in E minor. It consists of two staves: a treble staff and a bass staff, both in common time. The treble staff shows a sequence of chords: E major (E-G-B), A major (A-C-E), D major (D-F#-A), G major (G-B-D), C major (C-E-G), F# major (F#-A-C#), and B major (B-D-F#). The bass staff shows a sequence of chords: E major (E-G-B), A major (A-C-E), D major (D-F#-A), G major (G-B-D), C major (C-E-G), F# major (F#-A-C#), and B major (B-D-F#).

Signature— two sharps, F[#] and C[#]. Keynote—D, in the first space below and on the fourth line.

Studies.

I.

II.

A Canon.

A Song.

The Key of B Minor, the Relative Minor of D.

31

The Minor Scale, Melodic Form, Ascending and Descending.

La	6	La	6
Si	#5	Sol	5
Fi	#4	Fa	4
Mi	3	Mi	3
Re	2	Re	2
Do	1	Do	1
Ti	7	Ti	7
La	6	La	6

The Major Scale.

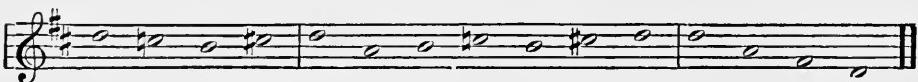
The Minor Scale, Harmonic Form.

Studies.

I.

II.

III.



A Study.



Sharp Four.



A Study.



Coleridge.

Allegro moderato.

He pray-eth best, who lov - eth best All things both great and



small; For the dear God who lov - eth us, He made and lov - eth all.

I.

Musical score for Study I, consisting of four staves of music in G major, 8/8 time, with a key signature of one sharp. The music consists of eighth-note patterns.

II.

Musical score for Study II, consisting of five staves of music in G major, 8/8 time, with a key signature of one sharp. The music consists of eighth-note patterns.

A Sky-Voyage.

Edith M. Thomas.

By permission of Houghton, Mifflin & Co.

Allegretto.

Musical score for 'A Sky-Voyage' in G major, 8/8 time, with a key signature of one sharp. The dynamic is marked 'p'. The music consists of eighth-note chords.

1. Oh! would you go a - sail - ing Up - on the light, light breeze,
2. The new moon's boat we'll bor - row, Made all of moth - er - o' - pearl,
3. No trou - ble shall o'er - take us, No drear - y sight nor sound;
4. A star shall be our pi - lot A - cross the sea of light,

Continuation of the musical score for 'A Sky-Voyage' in G major, 8/8 time, with a key signature of one sharp.

A - bove the town and coun - try, A - bove the tall - est trees?
 A ros - y cloud from sun - set For can - vas we'll un - furl.
 The bob - o - link shall greet us With many a mer - ry round.
 And some en - chant - ed is - land Shall be our port at night.

Translated from the German.

Mozart.

Andante.

SOP.

1. Oh! friend-ship is a won - drous
 2. It brings new joy to days of

A musical score for soprano and piano. The soprano part starts with a dotted eighth note followed by a sixteenth note, then rests. The piano accompaniment consists of eighth-note chords. The key signature is A major (two sharps). Measure 2 begins with a piano dynamic 'p' followed by a sustained note. The soprano part continues with eighth-note chords.

ALTO.

treas-ure, Of earth's good gifts this is the best, It sweet-ens life, and none can
 gladness, Those hap-py days when friend meets friend; In days of grief it tem-pers

A musical score for alto and piano. The alto part enters with eighth-note chords. The piano accompaniment consists of eighth-note chords. The key signature changes to A minor (no sharps or flats). Measure 4 begins with a piano dynamic 'p' followed by a sustained note.

cresc.

meas - ure How those pos - ses - sing it are blest. In joy, in
 sad - ness And brings de - lights that nev - er end. It mat - ters

cresc.

A musical score for piano. The piano part consists of eighth-note chords. The key signature changes back to A major (two sharps). Measure 6 begins with a piano dynamic 'mf' followed by a sustained note.

Friendship.

35

sor - row, Friend-ship cheers,
not how dark the day.

And chan - ges not with chan - ging
If Friend-ship cheers us on our

p

dim.

years, And chan - ges not with chan - ging years.
way, If Friend-ship cheers us on our way.

f

dim.

Studies.

I. D MAJOR.

A musical study in D Major, 3/4 time. It consists of two staves of music, each ending with a double bar line and repeat dots, indicating a looped exercise.

II. D MINOR.

A musical study in D Minor, 3/4 time. It consists of two staves of music, each ending with a double bar line and repeat dots, indicating a looped exercise.

Studies in Chromatics.

I.

II.

III.

IV.

V.

VI.

<img alt="Musical staff LXII: A continuous sequence of eighth notes in G major (one sharp). The notes alternate between natural and sharp forms (A, A#, B, A, A#, B, etc.). The time signature changes to common time (indicated by '4'). The key signature has one sharp."

After
G. Scherer.
Andante.

H. M. Schletterer.

The musical score consists of six staves of music in G major, common time, with a key signature of one sharp. The first staff begins with a dynamic of *p*. The lyrics are written below the notes. The second staff begins with a dynamic of *p*. The third staff begins with a dynamic of *p*. The fourth staff begins with a dynamic of *p*. The fifth staff begins with a dynamic of *p*. The sixth staff begins with a dynamic of *p*.

1. In still - est deeps of for - est, Grown round by loft - y
 2. Its o - pen por - tal, car - ven With fig - ures rich and
 3. In many an hour of griev - ing That wood - land path I've
 4. With - in the an - cient chap - el Dwells deep and ho - ly

trees, A chap - el gray and old - en, Light flock'd with sun - beams
 rare, In - vites the pil - grim wea - ry Be -neath its roof to
 trod, To rid me of my sor - row; Sweet hope a - new to
 calm, And, while I'm low - ly kneel - ing, Comes peace a - bout me

gold-en, Stands wrapp'd in qui - et peace, Stands wrapp'd in qui - et peace.
 tar - ry A-while in rest and pray'r, A-while in rest and pray'r.
 bor - row, My heart has turn'd to God, My heart has turn'd to God.
 steal - ing, Blest com - fort, sweet-est balm, Blest com-fort, sweet-est balm.

A Study.

The musical study section contains three staves of music in G major, common time, with a key signature of one sharp. The first staff consists of eighth-note chords. The second staff consists of eighth-note chords. The third staff consists of eighth-note chords.

The Unequally Divided Beat.

NOTE. The sixteenth note following a dotted eighth is naturally linked to the note following.

I.

Studies.

I.

II.

Andante.

German.

III.

English.

Autumn.

Frederick Manley.
Moderato.

C. Gramm. Arranged.



1. If ev - er in a shad - y hol - low, When sum - mer
 2. Step qui - et - ly in - to the bush - es, And if you
 3. A gen - 'rous pi - per for his blow - ing Loads all the
 4. Should you be fast e - nough to fol - low As he goes

Moderato.



daylight shorter grows,
 watch you'll see him make
 barns with yellow sheaves
 pip-ing mer-ri - ly

You come a-cross a jol - ly fel - low With
 A flag - eo - let of riv - er rush - es Where -
 And tells the birds they must be go - ing To
 You'll see him blow, the kind - ly fel - low, Rich



gold - en leaves a-bout his brows,
 on he blows till woodlands wake—
 southern lands where sun-ny eaves
 fruits a-bout the fields and leas,

And garmented in rus - set clothes -
 And of its joc-und notes par-take.
 Are ly-ing 'mongst the summer leaves.
 And ap-ples from the or-chard trees.



The Key of A Major.

Signature—  three sharps, F \sharp , C \sharp and G \sharp . Keynote—A, in the second space.

A	8)
G \sharp	7)
G	
F \sharp	6)
F	
E	5
D	
C \sharp	4)
C	
B	2
A	1

Studies.

I.



II.



III.



The Key of F Sharp Minor, the Relative Minor of A. 41

The Minor Scale, Melodic Form, Ascending and Descending.

La	6	La	6
Si	5	Sol	5
Fl	4	Fa	4
Mi	3	Mi	3
Re	2	Re	2
Do	1	Do	1
Ti	7	Ti	7
La	6	La	6

The Major Scale.

The Minor Scale, Harmonic Form.

Studies.

I.

II.

III.

IV.

English—Este.

I.

Musical score for Study I in G major (two sharps) and common time. The melody consists of eighth and sixteenth notes.

II.

Musical score for Study II in G major (two sharps) and common time. The melody consists of eighth and sixteenth notes.

English—Bishop.

Musical score for Study III in G major (two sharps) and common time. The melody consists of eighth and sixteenth notes.

III.

Musical score for Study IV in G major (two sharps) and common time. The melody consists of eighth and sixteenth notes.

Musical score for Study V in G major (two sharps) and common time. The melody consists of eighth and sixteenth notes.

IV.

Musical score for Study VI in G major (two sharps) and common time. The melody consists of eighth and sixteenth notes.

V.

Musical score for Study VII in G major (two sharps) and common time. The melody consists of eighth and sixteenth notes.

VI.

Musical score for Study VIII in G major (two sharps) and common time. The melody consists of eighth and sixteenth notes.

Norse National Song.

Risoluto. f

The musical score consists of two staves. The top staff is for the voice and the bottom staff is for the piano. The key signature is A major (two sharps). The tempo is marked 'Risoluto.' and 'f' (fortissimo). The music features eighth-note patterns and some sixteenth-note figures.

1. The hardy Norseman's house of yore Was on the foaming wave! And there he gather'd
2. What tho' our pow'r be weaker now Than it was wont to be, When boldly forth our

Risoluto.

f

The musical score continues with the same two staves. The key signature remains A major. The dynamic is now 'f' (fortissimo). The piano part shows sustained notes and chords.

f

p

The musical score continues with the same two staves. The key signature remains A major. The dynamic is now 'p' (pianissimo). The piano part shows sustained notes and chords.

bright re-nown, The bravest of the brave. Oh! ne'er should we for-get our sires, Wher-fathers sail'd, And conquer'd Nor-man-die! We still may sing their deeds of fame In

f

p

The musical score continues with the same two staves. The key signature remains A major. The dynamic is now 'f' (fortissimo). The piano part shows sustained notes and chords.

cresc.

f

The musical score continues with the same two staves. The key signature remains A major. The dynamic is now 'cresc.' (crescendo) followed by 'f' (fortissimo). The piano part shows sustained notes and chords.

ev - er we may be; They bravely won a gallant name And rul'd the stormy sea.
thrilling har-mo - ny; For they did win a gallant name And rul'd the stormy sea.

cresc.

f

The musical score continues with the same two staves. The key signature remains A major. The dynamic is now 'cresc.' (crescendo) followed by 'f' (fortissimo). The piano part shows sustained notes and chords.

A Study.

Allegro.

Battle Song.

Adapted from Gerald Massay.

E. Hartmann.

Tempo di marcia.

1. Sit stern in your sad - dles, grip tight - er each blade! We'll
 2. Now cheer for the liv - ing, now cheer for the dead! Now

Tempo di marcia.

charge thro' their guns, or thro' blood we shall wade; To -
 cheer for that deed on the hill - side all red. The

Battle Song.

45

day win a glo - ry that nev - er shall fade, To -
glo - ry is gath - er'd for our dear coun - try's head, The

CHORUS.

day win a glo - - ry that nev - er shall fade. } Our
glo - ry is gath - er'd for our dear coun - try's head. }

Ped. * Ped. * Ped. *

coun - try for - ev - er! Hur - rah, hur - rah! Our coun - try for - ev - -
er! Our coun - try for - ev - - er!

sf

A Study.



Nora Perry.

From St. Nicholas, by per. of The Century Co.

Andantino.

May.

A. Billeter.

1. Oh! whom do you think I saw to - day, Oh! whom do you think I
 2. A lit - tle child, a lit - tle maid, Whose face was like a

cresc.

met As I came o'er the woodland way In all the A - pril wet? In
 flow'r, Whose laughing eyes shone un-a-fraid Thro' wind, and cloud, and show'r, Thro'

cresc.

roist - 'ring,
 guessed her

all the A - pril wet? The wind was whist-ling loud and high A roist'ring, roist'ring,
 wind, and cloud, and show'r. And thus I knew the love-ly thing, And guessed, and guessed her

p

roist - 'ring,
 guessed her

wild March air, While A - pril clouds went weeping by. As if in sheer de-
 name straightway, She was the dar-ling child of Spring, This lit - tle maid called

cresc.

f

f *cresc.* *ff* *rit.*

spair; While A-pril clouds went weeping by, As if in sheer de-spair.
 May; She was the dar-ling child of Spring, This little maid called May.

f *cresc.* *ff* *rit.*

spair; While A-pril clouds.... went weeping by,
 May; She was the dar - - ling child of Spring,

Studies.

I.

II.

Allegretto.

J. F. Reichardt.

III.

The Key of E Major.

The Major Scale Contrasted with the Chromatic Scale.



Signature— four sharps, F \sharp , C \sharp , G \sharp , and D \sharp . Keynote—E, on the first line and in the fourth space.

Triads of E Major.



Studies.

I.

A musical staff with six measures. The pattern consists of eighth notes followed by a rest, repeated three times. The key signature is four sharps.

A musical staff with six measures. The pattern continues from the previous study, consisting of eighth notes followed by a rest, repeated three times. The key signature is four sharps.

II.

A musical staff with six measures. The pattern continues from the previous study, consisting of eighth notes followed by a rest, repeated three times. The key signature is four sharps.

The Key of C \sharp Minor, the Relative Minor of E.

49

The Minor Scale, Harmonic Form, Contrasted with the Chromatic Scale.

la ti do re mi fa si la

The Minor Scale, Melodic Form.

Studies.

I.

II.

A Melody.

Reissiger.

Moderato.

A Study.

I.

Common time, major key.

II.

Common time, major key.

III.

Common time, major key.

IV.

Sostenuto.

Common time, major key, marked Sostenuto.

Old Church Tune.

Common time, major key, marked Old Church Tune.

Common time, major key, marked rall.

Common time, major key, marked rall.

Common time, major key.

Common time, major key.

VI.

Common time, major key, marked VI.

Common time, major key.

The Christmas Rose.

51

Chas. Mackay.

Andante.

Hamma.

1. I've loved thee well, I've loved thee long, And gaz - ing on thy

2. The kind - ly word that falls to - day, May bear its fruit to-

Andante.

beau-ty, I ask my heart what se-cret charms Makes love such joy - ous
mor-row; The false are of - ten kind in joy; The true a - lone, in

du - ty. My heart re-plies, the soul of truth, The hope in sad - ness
sor-row. And though we bless the flow'r in June, And all its charms re-

The Christmas Rose.

spok-en, The smiles of light in dark - est days, The con - stan - cy un-
mem-ber, We've dou - ble bless-ings for the rose That blos-soms in De-

bro - ken, The con - stan - cy un - bro - ken.
cem - ber, That blos - soms in De - cem - ber.

A Study.

A Canon.

The musical score consists of three staves of music in G clef, common time, and Allegretto tempo. The lyrics are in Old English and describe a hunting scene in the greenwood. The music features a canon where each staff follows the melody of the previous one after a delay. The lyrics include:

Hey ho,..... to the greenwood now let us go, Sing heave and
Hey ho,..... to the green - wood now let us
Hey ho,..... to the
ho, And there shall we find both buck and doe, Sing heave
go, Sing heave and ho, And there shall we find both buck
green - wood now let us go, Sing heave and ho, And
and ho, The hart and hind and the little pret - ty roe, Sing
..... and doe, Sing heave and ho, The hart and hind and the
there shall we find both buck and doe, Sing heave and ho,
heave and ho, Hey ho,..... to the greenwood now.
little pret - ty roe, Sing heave and ho. Hey ho....
The hart and hind and the little pret - ty roe, Sing heave and ho.

I.

II.

The Coming of Spring.

From the German.

W. A. Mozart.

Moderato.

1. All fresh, and bright, and glow-ing, In spring-time Na - ture stands, And
2. This earth a-dorned with beau-ty Its Mak - er's al - tar is, The
3. Sing praise to Him, my spir - it, To God who gives de - light, Sing

Moderato.

gen-tlo winds are blowing A - cross re - viv-ing lands; From out their buds come
op'ning year an off-ring Of pure de - light supplies; It of-fers up the
praise to Him, and tell thou The won-ders of His might; From earth in beau - ty



burst-ing, The ten-der leaflets crowd, The woodlands glad are ringing With
fra-grance Of vio-lents in their prime; The lark, to heav'n up-soar-ing, Out-
cloth-ed, From star-enlightened skies, On wings of ad - o - ra-tion Let



love-ly songs both sweet and loud.
pours a thank-ful hymn.
songs of praise a - rise.



Studies.

I.



II.



The Twice-Divided Beat.

I.

II.

III.

IV.

V.

VI.



The Bird's Farewell.

From the German
By Rebecca B. Foresman.
Moderato.

Ludwig Liebe.



1. 'Twas au - tumn, and a lit - tle bird Was sing - ing, his sweet
2. I glanced a - bout and ev - 'ry - where I saw the har - vest
3. Be - fore I knew, the bird had flown, And I was in the



song I heard; I feared to move, lest he should fly; I
fields were bare. O lit - tle bird, you need not tell, I
fields a - lone. Al - though the bird I could not see, His



some - how knew, 'twas his good - bye. Sing on, sweet
know your song is your fare - well. Sing on, sweet
fare - well song came back to me. Sing on, sweet



bird, sing on, The sum - mer is not gone.
bird, sing on, Though love - ly sum - mer's gone.
bird, sing on, ' hear, though sum - mer's gone.

The Key of F Major.

F 8)
E 7)
D 6
C 5
B 4
B^b 4)
A 3)
G 2
F 1

Signature—  one
 flats, B^b, Keynote—F—in the first space
 and on the fifth line.

Triads of F Major.



Studies.

German Folksong.

I.

II.

III.

The Key of D Minor, the Relative Minor of F.

59

The Minor Scale, Melodic Form, Ascending and Descending.

La	6	La	6
Si	5	Sol	5
Fi	#4	Fa	4
Mi	3	Mi	3
Re	2	Re	2
Do	1	Do	1
Ti	7	Ti	7
La	6	La	6

The Major Scale.

The Minor Scale, Harmonic Form.

Studies in D Minor.

I.

II.

III.

Musical notation for Sharp Four key signature, consisting of four staves of music. The first staff shows a scale from Sol to Do. The subsequent staves show various chords and progressions.

Sol - - do, ti, do. Sol, fi, sol.

Flat Seven—Key of F.

Musical notation for Flat Seven key signature, consisting of three staves of music. The first staff shows a scale from Do to Sol. The subsequent staves show various chords and progressions.

Do, te, la, ti, do.

Graben-Hoffmann.

Musical notation for Graben-Hoffmann piece, consisting of four staves of music in 6/8 time. The staves show a continuous melody with various note values and rests.

Louise Reichardt.

Old English.

Moderato.

1. Far from hence be noi - sy clam - or, Pale dis-gust and anx-i-ous
 2. But with - in the charm-ed bos - om None but soft af - fec-tions

Moderato

fear; Pin-ing grief and wast-ing an - guish Nev-er keep their vig-ils here.
 play; Ev-'ry rud - er gust of pas-sion, Lulled by mu-sic, dies a - way.



A. Study.

Tranquillo.

C. A. Kern.



The Meadow is a Battlefield.

Frank Dempster Sherman.
By permission of Houghton, Mifflin & Co.

Eleanor Smith.

Alla marcia.

1. The mead - o w is a bat - tle-field Where sum - mer's ar - my comes; Each
2. 'Tis on - ly when the breez - es blow A - cross the wood - y hills They
3. But when the day is grow - ing dim They gath - er in their camps And

Alla marcia.

sol - dier with a clo - ver shield, The hon - ey - bees with drums.
shoul - der arms and to and fro March in their full-dress drills.
sing a good thanks-giv - ing hymn A - round the fire - fly lamps.



Boom, rat - ta! they march and pass The cap - tain tree who stands Sa -
Boom, rat - ta! they wheel in line And wave their gleaming spears; "Charge!"
Rat - tat - ta! the bu - gle notes "Good-night" call to the sky; I





lut - ing with a blade of grass And giv - ing them com - mands.
cries the cap - tain, giv - ing sign, And ev - 'ry sol - dier cheers.
hope they all have o - ver-coats To keep them warm and dry.



Andantino.



Folksong.

Studies.

I.



II.



I.

Musical score for Study I, Folksong. The score consists of three staves of music in common time (indicated by '3/4'). The key signature is one sharp (F#). The music features eighth-note patterns, including eighth-note pairs and sixteenth-note figures. The first staff begins with a single eighth note followed by a series of eighth-note pairs. The second staff starts with a single eighth note followed by a sixteenth-note figure. The third staff begins with a single eighth note followed by a sixteenth-note figure.

II.

Musical score for Study II, Folksong. The score consists of four staves of music in common time (indicated by '3/4'). The key signature is one sharp (F#). The music features eighth-note patterns, including eighth-note pairs and sixteenth-note figures. The first staff begins with a single eighth note followed by a series of eighth-note pairs. The second staff starts with a single eighth note followed by a sixteenth-note figure. The third staff begins with a single eighth note followed by a sixteenth-note figure. The fourth staff begins with a single eighth note followed by a series of eighth-note pairs.

III.

Musical score for Study III, Folksong. The score consists of four staves of music in common time (indicated by '3/4'). The key signature is one sharp (F#). The music features eighth-note patterns, including eighth-note pairs and sixteenth-note figures. The first staff begins with a single eighth note followed by a series of eighth-note pairs. The second staff starts with a single eighth note followed by a sixteenth-note figure. The third staff begins with a single eighth note followed by a sixteenth-note figure. The fourth staff begins with a single eighth note followed by a series of eighth-note pairs.

A Study.

Russian Folksong.

65

Three staves of musical notation in 3/4 time, treble clef. The first two staves begin with dynamic *mf*. The third staff begins with dynamic *p*.

Summer Days.

Moderato.

Eleanor Smith.

Three staves of musical notation in 2/4 time, treble clef. The first staff begins with dynamic *p*.

1. Sum - mer's sun - ny days have come; Soft and sweet the wind is blow-ing,
2. Hear how sweet the riv - er sings, Ev - er rip-pling, ev - er flow-ing;
3. All the wood is filled with sound, Sweet the per-fumed air is ring-ing,

Three staves of musical notation in 2/4 time, treble clef. The first staff begins with dynamic *p*.

Bees a - cross the mead-ows hum, Where the gold - en flow'rs are grow-ing;
Tell-ing of a thousand things, Whence it comes and whith - er go - ing;
Up and down and round and round, Blithesome songs the birds are sing - ing.

Three staves of musical notation in 2/4 time, treble clef. The first staff begins with dynamic *p*.

Fields and trees are green and fair, Sun-shine's sleep - ing ev - 'ry-where.
Sing-ing like the birds and bees Of the won-drous world it sees.
Oh, the hap - py sum-mer hours, When the world's a world of flow'rs!

Three staves of musical notation in 2/4 time, treble clef. The first staff begins with dynamic *p*.

Signature— two flats, B^b and E^b. Keynote—B^b, in the second space below and on the third line.

Studies.

I.

II.

Allegretto.

When Spring re - turns a - gain and her flow'rs once more ap - pear

Her faith - ful her-ald's strain thro' the echo-ing groves we hear,

Cuck - oo,

Cuck - oo,

Cuck - oo.

Round.

Ferrari.

The Key of G Minor, the Relative Minor of B Flat. 67

The Minor Scale, Melodic Form, Ascending and Descending.

The Major Scale.

The Minor Scale, Harmonic Form.

A Study.

A Song.

Lento.

(NIGHT.)

Arr. from Attenhofer.

Sharp Four.

*Allegro moderato.*

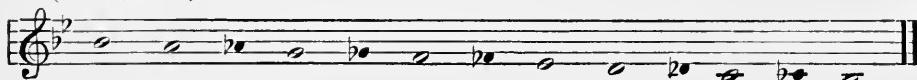
Harder.



Chromatic Scale.



(Scale names)



Chromatic Studies.

I.



II.

Richter.



III.



Winter and Spring.

69

Hinterding-Manley.

Moderato.

WINTER.

CANON.

Gramm.

Music for the Winter section, Canon style. The score consists of two staves. The first staff starts with a forte dynamic (f). The lyrics are: "I am the ruler of the earth, The lord of mighty WINTER." The second staff begins with a forte dynamic (f) and continues the lyrics: "I am the ruler of the earth, The".

Continuation of the musical score for Winter. The lyrics continue: "power; My power is death to wood-land mirth, To gar-den, field and lord of mighty power; My power is death to wood-land mirth, To".

p SPRING.

Music for the Spring section, Canon style. The score consists of two staves. The first staff starts with a piano dynamic (p). The lyrics are: "flow-er." "I am the lov-er of the earth; I hold death in my". The second staff begins with a piano dynamic (p) and continues the lyrics: "gar-den, field and flow-er." "I am the lov-er of the earth; I".

Continuation of the musical score for Spring. The lyrics continue: "pow-er, My smile is life, my kiss is birth To gar-den, field and hold death in my pow-er, My smile is life, my kiss is birth To".

Final continuation of the musical score for Spring. The lyrics conclude: "flow-er, To gar-den, to gar-den, field and flow-er." "gar-den, field and flow-er, To gar-den, field and flow-er."

Archer's Glee.

J. Stafford Smith.

Vivace.

p

What shall he have who merits most, Who numbers and best shots can boast? What
p

shall he have who mer - its most, Who numbers and best shots can boast? Who
p

twang'd the bow with steady eye, And made the best aim'd ar - row fly? Who
f

twang'd the bow.....

twang'd the bow with steady eye, And made the best aim'd ar - row fly?
f

twang'd the bow with steady eye,

p

Oh! he shall have the bugle horn, he shall have the bugle horn, Oh! he shall have the

Archer's Glee.

71

bu - glehorn, he shall have the bu - gle horn, the horn, the horn, the
 bu - gle horn, Oh! he shall have the bu - gle horn, Oh! he shall have the
 bu - gle horn, the bu - gle horn, the bu - glehorn, the bu - gle horn.

The Bugle Horn.

I.

II.

I Lean Against the Mast.

Heine-Stevens.

Allegro agitato.

Mendelssohn.

S.

mf *sf* *f* *dim.*

1. I lean a-gainst the mast, and watch
2. Fill not, fill not my strain-ing eyes,

The cres - ted waves re-
Ye tears, the views ob-

ced - ing; Good-bye! my own fair na - tive land, Good
scur - ing; And thou, poor heart, wilt break with grief, And
eres.

bye! my own fair na - tive land. A - way our ship is
thou, poor heart, wilt break with grief, These fare-well pangs en-

*p dolce**p*

I Lean Against the Mast.

73



speed - ing, A - way our ship is speed - ing, A - way our
dur - ing, These fare-well pangs en - dur - ing, And thou, poor

cresc.



ship, is speed - ing.
heart, wilt break with (*Omit.*) grief, These fare - well

D. S.

2



pangs en-dur - - - ing.



dim.

p



The Key of E Flat Major.

Signature—  three flats, B \flat , E \flat and A \flat . Keynote—E \flat , on the first line and in the fourth space.

Studies.

I.

II.

III.

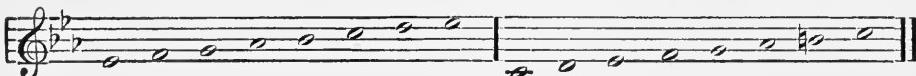
IV.

Andante.

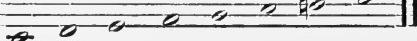
The Key of C Minor, the Relative Minor of E Flat. 75

The Scale of C Minor, Melodic Form, Ascending and Descending.

The Major Scale.



The Minor Scale, Harmonic Form.



Studies.

I.



II.



Arpeggio of Triads of C Minor.

I.

Tonic Triad.

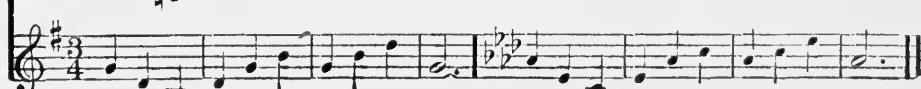
Subdominant Triad.



II.

Dominant Triad.

Submediant Triad.



A Comparison.

I.

Musical score for Study I, consisting of four staves of music. The first staff starts with a single eighth note followed by three rests. The second staff begins with a quarter note, followed by a eighth note, a quarter note, another eighth note, and so on. The third staff starts with a rest, followed by a quarter note, a rest, another quarter note, and so on. The fourth staff starts with a quarter note, followed by a eighth note, a quarter note, another eighth note, and so on.

II.

Musical score for Study II, consisting of four staves of music. The first staff shows sixteenth-note patterns: a pair of sixteenths followed by a quarter note, then a pair of sixteenths followed by a quarter note, and so on. The second staff consists entirely of rests. The third staff shows sixteenth-note patterns: a pair of sixteenths followed by a quarter note, then a pair of sixteenths followed by a quarter note, and so on. The fourth staff shows sixteenth-note patterns: a pair of sixteenths followed by a quarter note, then a pair of sixteenths followed by a quarter note, and so on.

III.

Musical score for Study III, consisting of two staves of music. The top staff starts with a quarter note, followed by a eighth note, a quarter note, another eighth note, and so on. The bottom staff starts with a quarter note, followed by a eighth note, a quarter note, another eighth note, and so on.

IV.

Musical score for Study IV, consisting of two staves of music. The top staff starts with a quarter note, followed by a eighth note, a quarter note, another eighth note, and so on. The bottom staff starts with a quarter note, followed by a eighth note, a quarter note, another eighth note, and so on.

Stay So, Sweet Season.

77

Edith M. Thomas.

By per. of Houghton, Mifflin & Co.

Allegro.

Chr. Seidel.

1. I wish that the feet of the dan - cing child
 2. Till the thrush calls twice, and the cro - cus looks up And in.
 3. And I wish that the May with her fair cool face Might
 4. But the blos - soms a - round her un - headed fall; She lis -

A - pril, that trips to the wind - flute wild Could' be
 vites the bee with her hon - eyed cup. Sweet,
 lin - ger a - while in her na - tive place Till the
 tens, she fol - lows some far - off call. Sweet,

stayed from their mo - tion, and rest a - - while Till the
 sweet, you've no rea - son to hur - ry a - way; Stay
 fruit and the thorn - tree reach her down A
 sweet, you've no rea - son to hur - ry a - way; Stay

show - 'ry sky shall wear a smile, shall wear a smile.
 so, sweet Sea - son, stay, oh! stay, oh! stay, oh! stay.
 hand - ful of blos-soms to weave her a crown, to weave her a crown.
 so, sweet Sea - son, stay, oh! stay, oh! stay, oh! stay.

From the German.

Moderato.*Moderato.*

mf

tone Then, brothers, be our sing - ing A dirge for him that's day,
With God we'll leave the mor - row, And trust in Him al-

gone. An - oth - er ghost is ban - ish'd To join the dim years
way. While heart-felt songs up - swell - ing Of mirth and peace are

The Old Year.

79

van - ish'd: Of joy and pain it brought its dole,/ And
tell - ing; O let us wish the com - ing year To

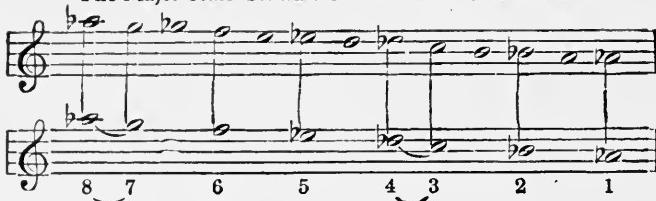
leaves us near - er to our goal, Of joy and pain it
joy and peace may bring us near, O let us wish the

brought its dole, And leaves us near - er to our goal.
com - ing year To joy and peace may bring us near.

A Study.

The Key of A Flat Major.

The Major Scale Contrasted with the Chromatic Scale.



Signature— four flats, B♭, E♭, A♭, and D♭. Keynote—A♭, in the second space.

Studies.

I.

II.

III.

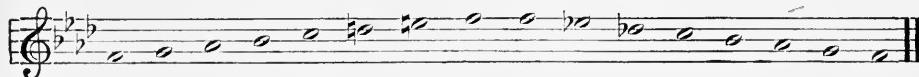
The Key of F Minor, the Relative Minor of A Flat.

81

The Minor Scale, Harmonic Form, Contrasted with the Chromatic Scale.



The Minor Scale, Melodic Form.



Triads of F Minor.



Studies.

I.



II.



A Melody.

(FOR SOPRANO VOICES.)

mf

f

mf

cresc.

Studies.

I.

II.

III.

IV.

V.



II.



III.



Spring Song.

Heine.

Andante, dolce

Gade.



1. Ten - der, low, a dream - y strain In my heart is chi - ming;
2. Fly thou forth, dear song of spring, O'er green hills and val - leys,
3. Fly and seek her, song of spring, Till the rose-bud meet - ing,

Andante.

Comes and goes the glad re - train While sweet words I'm rhym - ing.
 Near the bank of vio - lets sing Where the south-wind dal - lies.
 Tell her all I bade thee sing, Give her tune-ful greet - ing.



Tetrachords.

A tetrachord is a regular succession of four scale-tones. The major scale is composed of two tetrachords, the *tonic* and the *dominant*, which are exactly alike in melody except that the latter begins with the tone 5 and completes the ascending melody of the scale.

Tonic tetrachord. Dominant tetrachord. Dominant.

Tonic.



Related Keys.

The following diagrams show how the tonic and dominant tetrachords are the basis of modulation to dominant and sub-dominant keys.

Sharp Keys.



Flat Keys.

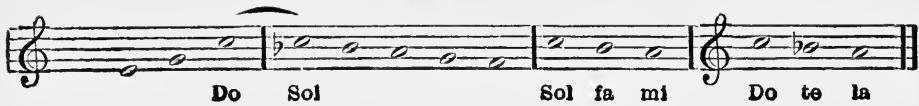


Sharp Four.



Modulation by Sharps.





Modulation by Flats.

Chromatic Passing Tones.

Chromatic tones that do not disturb the key, but embellish the melody, are called Chromatic Passing Tones, as shown in the following studies:

Allegro.

A Study.

A Happy Life.

Sir H. Wotton.
Moderato.

Benedict.



1. How happy is he born and taught That serveth not an - oth - er's will, Whose
2. Who envies none that chance doth raise Nor vice, who never un - der - stood How
Moderato.

cresc.

arm - our is his hon - est thought, And sim - ple truth his utmost skill! Who
deep - est wounds are giv'n by praise, Nor rules of state, but rules of good; This

cresc.

dim.

f

cresc.

dim.

mf

hath his life from rumors freed, Whose conscience is his strong re - treat, Whoso
man is freed from servile bands Of hope to rise, or fear to fall; Lord

dim.

mf

state can neither flatt'ners feed, Nor ru - in make op - pres - sors great.
of himself, tho' not of lands, And hav - ing both - ing, yet, hath all.

The Snow Melts Fast.

87

Hoelt.

W. W. Gilchrist.

1. The snow..... melts fast, May comes..... at last,
2. Who can..... fore - tell The toll - - - ing bell

Allegro.

1. The snow..... melts fast,
2. Who can..... fore - tell
May comes..... at last, Now
The toll - - - ing bell When

shoots each spray Forth blossoms gay, The war-bling bird A-round is heard, A-we with May No more shall play? Canst thou fore-tell The com - ing knell, The

Come, twine..... a wreath, And on..... the heath
Re - joice, re-joice, So speake..... His voice

round is heard. Come, twine..... a wreath, And on..... the heath
com-ing knell? Re - joice, re-joice, So speake..... His voice

cresc.
The dance pre-prepare, Ye maid-ens fair, The dance pre-prepare, Ye maid-ens fair;
Who gave us birth For joy on earth, Who gave us birth For joy on earth, cresc.

Dance on the heath.
En - joy its prime.
Dance on the heath.
En - joy its prime.

Come, twine a wreath, Dance on the heath,
God gives us time, En - joy its prime, Dance on the heath.
En - joy its prime.

I.



II.



III.

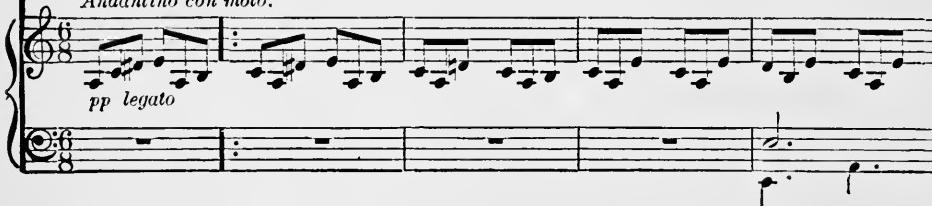


Good Night.

Taubert.

Andantino con moto.

1. "It is so dark, so cold the wind, No oth - er o - pen
2. The birdlings' nest is cold at night; "O mother! come, we

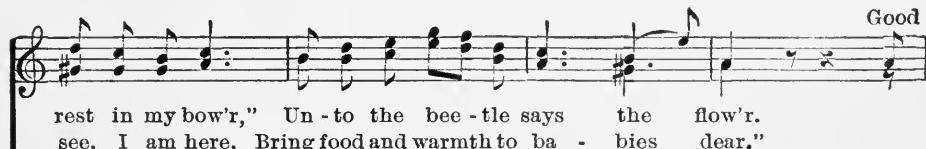
Andantino con moto.

door I find, O rosebud! shelter me.... an hour." "You're welcome, beetle,"
per-ish quite, It is so late, you're lost... we fear." She flies and sings, "See,



Good Night.

89



night!.....



1

2

pp

Good night!



Home, Sweet Home.

Irish.

Payne.

Moderato.
dolce cresc.

dim.

cresc.



1. 'Mid pleasures and pal - a - ces tho' we may roam, Be it ev - er so
2. An ex - ile from home, splendor daz-zles in vain; Oh! give me my
3. How sweet'tis to sit 'neath a fond fa-ther's smile, And the eares of a
4. To thee I'll re-turn, o - ver bur-den'd with care; The heart's dear-est

dolce cresc.

dim.

cresc.



hum - ble, there's no place like home. A charm from the skies seems to
low - ly thatch'd cot-tage a - gain; The birds sing-ing gai - ly, that
moth - er to soothe and be - guile! Let oth - ers de - light 'mid new
sol - ace will smile on me there; No more from that cot - tage a -

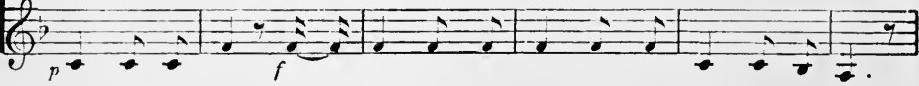
dim.

dim.



hal-low us there, Which, seek thro' the world, is not met with elsewhere;
come at my call, Give me them with the peace of mind dear - er than all.
pleasures to roam, But give me, oh! give me the pleasures of home.
gain will I roam,— Be it ev - er so hum-ble, there's no place like home.

dim.



cresc.

dim.



cresc.



The After-Beat Note.

91

I.

II.

III.

Moderato.

German.

IV.

V.

Allegro.

C. Schulz.



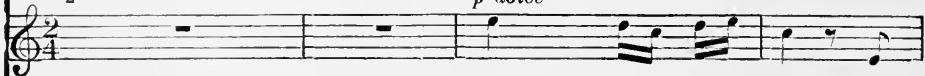
Sleep, Baby, Sleep.

CANON.

Johannes Brahms.

*Andante.*1 *p dolce*

1. Sleep, ba - by, sleep, Thy fa - ther minds his sheep; While
 2. Sleep, ba - by, sleep, The skies are full of sheep; The

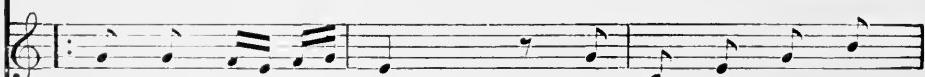
2 *p dolce*

1. Sleep, ba - by, sleep, Thy
 2. Sleep, ba - by, sleep, The

3



moth - er rocks the slum - ber tree, To shake down pret - ty
 lit -- tle stars are lamb - kins white, The shep - herd moon keeps



fa - ther minds his sheep; While moth - er rocks the
 skies are full of sheep, The lit - tle stars are

p dolce

1. Sleep, ba - by, sleep. Thy fa - ther minds his
 2. Sleep, ba - by, sleep, The skies are full of

Sleep, Baby, Sleep.

93

dreams to thee, My ba - - by, sleep!
watch all night, My ba - - by, sleep!

slum - ber - tree, To shake down pret - ty dreams to thee, My
lamb - kins white, The shep - herd moon keeps watch all night, My
sheep; While moth - er rocks the slum - ber - tree, To
sheep, The lit - tle stars are lamb - kins white, The

Sleep, ba - - by, sleep, ba - - by,
Sleep, ba - - by, sleep, ba - - by,
ba - - by, sleep, Sleep,
ba - - by, sleep, Sleep,
shake down pret - ty dreams to thee, My ba - by,
shep - herd moon keeps watch all night, My ba - by,

sleep! Thy fa - ther minds his sheep, While
sleep! The skies are full of sheep, The
ba - - by, sleep, ba - - by sleep! Thy
ba - - by, sleep, ba - - by sleep! The
sleep, sleep..... sleep..... ba - - by,
sleep, sleep..... sleep..... ba - - by.

Syncopation.



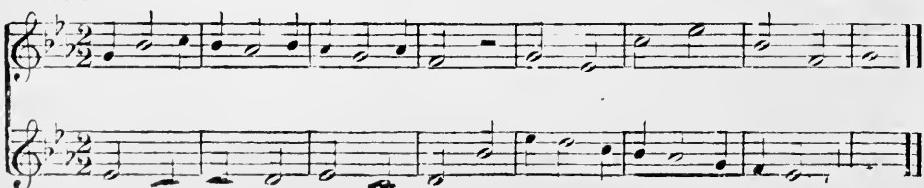
I.



II.



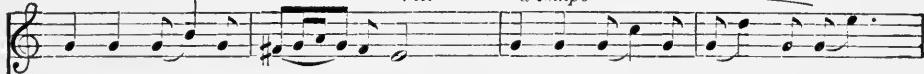
III.



UNISON SONG.

*Burns.**Dolce.**Schumann.*

1. Hey, Ba - loo, my sweet wee Don - ald, Pic-ture of the great Clan Ron-ald,
 2. Bide, my bon - ny ba - by, bide thee Till thy fa - ther brave can guide thee;
 3. Well the Lowland churls thou'l har-ry, But a - mong them thou'l not tar-ry;

*Dolce.**p**rit.**a tempo*

Well doth know our gal - lant Chief Whose is my young High-land Chief,
 Thou shalt range the coun - try through And bring home a Car - lisle coo',
 When the days of glo - ry come Ne'er for - get thy High-land home,



p
 Whose is my young High-land Chief.
 And bring heme a Car - lisle coo'.
 Ne'er for - get thy High-land home.



Hail, Columbia!

Hopkinson.

Alla marcia.

Phyla.



1. Hail! Co-lum-bia, hap - py land, Hail! ye he-roes, heav'n-born band,
2. Im-mor-tal pa-triots, rise once more, De-fend your rights, defend your shore,
3. Sound, sound the trump of fame; Let our own Washington's great name
4. Be-hold! the chief who now commands, Once more, to serve his country, stands,



Who fought and bled in free-dom's cause, Who fought and bled in freedom's cause,
 Let no rude foe with im-pious hand, Let no rude foe with im-pious hand
 Ring thro' the world with loud applause, Ring thro' the world with loud applause,
 The rock on which the storm will beat, The rock on which the storm will beat,



And, when the storm of war was gone, En - joy'd the peace your val - or won.
 In - vase the shrine where sa-cred lies Of toil and blood the well-earn'd prize.
 Let ev - 'ry clime, to free-dom dear, Lis - ten with a joy - ful ear.
 But, sound in vir - tue, firm and true, His hopes are fix'd on heav'n and you.



Let in - de-pen-dence be our boast, Ev - er mind-ful what it cost,
 While off - ring peace sin - cere and just, In heav'n we place a man-ly trust,
 With e - qual skill, with God-like pow'r He gov-erns in the fear-ful hour
 When hope was sink-ing in dis-may, When gloom as obscur'd Co-lum-bia's day,



Ev - er grate-ful for the prize; Let its al - tar reach the skies.
 That truth and jus-tice will pre-vail, And ev - 'ry scheme of bond-age fail.
 Of hor - rid war, or guides with ease The hap - pier times of hon - est peace.
 His stead-y mind, from chang-es free, Resolv'd on death or lib - er - ty.

Firm, u - nit - ed let us be, Rally-ing round our lib - er - ty,

As a band of broth - ers join'd, Peace and safe - ty we shall find.

All Nature Smiles.

ROUND.

Arnold.

Moderato.

1 *mf*

All na - ture smiles to greet fairspring, And flow'rstheirscented tribute bring;

2 *mf*

The hap - py birds from bloom-ing spray Their welcome sing with mer - ry lay,

3 *mf*

With merry,merry lay,with merry,merry lay,Their welcome sing with merry,merry lay.

Lullaby.

F. Hiller.

Andante.

cresc.

dim. *cresc.* *dim.* *rall.*

Swinging the Hammock.

K. v. Winterfeld.

*Moderato.**dolce*

1. Light - ly swing - ing, Swing-ing and sing - ing! Flow'rs in
2. Light - ly swing - ing, Swing-ing and sing - ing! Sleep - y

Moderato.

pp

C 6
A 6

cresc.

cresc.

sun - ny mead - ow Zeph - yr swing - ing
nods the flow - er, And I swing my

Swinging the Hammock.

99



to and fro, Cuck - oo sings in shad - ow,
drow - sy dear Till cuck - oo in his bow - er



Sway'd by wil - low branch-es low. Cuck - oo! cuck - oo!
Calls no more, and sleep is near. Cuck - oo! cuck - oo!



cuck - oo! cuck - oo!
cuck - oo! cuck - oo!



The Brooklet.

Frederick Manley.

p Andante.

Graben-Hoffmann.



1. Brooklet thro' the meadows dancing, Dimpling so fair and mer - ri - ly,
 2. Loft - y hills would be my dwelling, Mountains that man has nev - er trod,
 3. Oh! to wind a-bout the shallows, Kiss - ing their peb - bly, gold - en sand;



Play - ing with the winds, and glan - cing, Far o'er the lea,
 Crags that tow'r and cloud dis - pel - ling, Reach up tow'rd God;
 Speed - ing swift - ly like the swal - lows, O'er dis - tant lands!



Roar-ing now o - ver mos - sy falls, Murm'rинг now low and qui - et - ly,
 Sun, clouds and mist and rain and snow, Would lead me from the fro - zen sod
 Oft cir - cling with the rip - ples light, Touching the flow'rs with gen - tle hands,



The Brooklet.

101

Dart - ing swift as when wild calls Come from the sea!
Thro' wood-lands, where wild flow'rs blow, Where hem - locks nod.
Bind - ing sun-beams, swift and bright Fast in gay bands.

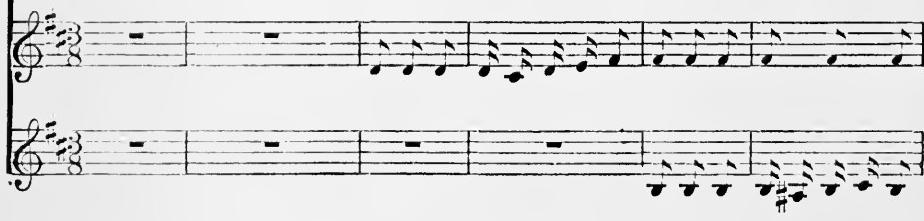
p
Brooklet, thro' the meadows dancing, Dimpling so fair and mer - ri - ly,
Brooklet, thro' the meadows dancing, Dimpling so fair and mer - ri - ly,
Brooklet, thro' the meadows dancing, Dimpling so fair and mer - ri - ly,

fz
Would that I with thee could wan - der, Joy - ous and free!
Would that I with thee could wan - der, Joy - ous and free!
Would that I with thee could wan - der, Joy - ous and free!

I.



II.



Eichendorff.

Gade.

Allegretto.

1. Thro' fields, by murmur-ing beech-es, Now singing, now still, but glad, O'er
 2. I hear the ear - ly voi - es Of sky-larks that soaring sing, My
 3. By zeph-yrs gen - tly driv - en, The flee - cy, soft cloudlets fly; Like

Allegretto.

breezy heights, thro' reaches Of springy grassy sod, Ere yet the rose of dawning Hath
 hap - py heart re-joic-es, My answ'ring song doth ring. From mountain summits gazing O'er
 birds and clouds in heav-en, My glad tho'st seek the sky. The lark returns from soaring, The

*dolce**dim.*

blotted out the gray, In blossom-scented morning I take my blithesome way.
 riv-er, wood, and vale, I see the red east blazing, Its coming lord to hail.
 va-pors find the sod, But th'is from hearts adoring They straight ascend to God.



Translated from the German.
1st. SOPRANO.

M. Vogel.

Andantino.

1. Birds are singing, flow'rs are blooming, Spring's bright flags are all unfurl'd.

2. Joy we'll meet in ev - 'ry pathway, She doth sing with ev - 'ry bird,

2nd. SOPRANO.

1. Birds are

2. Joy we'll

Andantino

cresc.

f

dim.

Spring's bright flags are all, are all un - furl'd.
She doth sing with ev - 'ry, ev - 'ry bird,

cresc.

f

sing-ing, flow'rs are bloom-ing, Spring's bright flags are all un - furl'd.
meet in ev - 'ry path-way, She doth sing with ev - 'ry bird.

Spring Song.

105

animato

Come, oh come then, let us wan - der, Thro' the sha - dy wood-land yon-der
Soft in flow - er - heart she's bedded, Hid in grass with dew be - threaded

animato

mf

cresc.

f

dim.

Far in God's wide sun - ny world, Far in God's wide sun - ny world.
Murm'-ring where a stream-let's heard, Murm'-ring where a stream-let's heard.

p

cresc.

f

dim.

p

cresc.

sf marcato

sf

sf

dim.

A Study.



III.



How Merrily We Live.

Este.

Allegro.

mf How mer - ri - ly we live that shep-herds be, that
mf How mer-ri-ly we live
mf How mer-ri-ly we
 shep-herds, shep-herds be, how mer-ri-ly we live that shep-herds
 that shep - herds be, how mer-ri-ly we live that shep-herds
 live that shep-herds be, how mer-ri-ly we live that shep-herds
 be, that shep-herds be; Round-e-lays, round-e - lays, round-e -
 be, that shep-herds be Round-e - lays, round-e-lays, round-e -
 be, that shep-herds be;.....

How Merril We Live.

cresc.

mf

107

lays, round-e-lays still we sing with mer-ry
mf

lays, round-e-lays, round-e - lays still we sing with mer-ry
p *cresc.* *mf*

round-e - lays,round-e-lays, round-e-lays still we sing with mer - ry
f *FINE.* *f*

glee,round-e-lays still we sing with mer-ry glee. glee; On the pleasant downs Where,
f *f*

glee,round-e-lays still we sing with mer-ry glee. glee; On the pleasant downs Where,
f *f*

glee, still we sing with mer-ry glee, glee; On the pleasant downs Where,
f *f*

as our flocks we see, On the pleas-ant downns Where, as our flocks we
p

as our flocks we see, On the pleas-ant downns Where, as our flocks we
p

as our flocks we see, On the pleasant downns Where, as our flocks we
p *cresc.* *f* *p*

see, We feel no cares,we fear not for - tune's frowns,We
p *cresc.* *f* *p*

see, We feel no cares, we fear not, fear not for - tone's frowns, We
p *cresc.* *f* *p*

see, we feel no cares. we fear not for - tune's frowns, We

How Merrily We Live.

feel no cares, we fear not for-tune's frowns;
 feel no cares, we fear not, fear not for-tune's frowns; We have no
 feel no cares, we fear not for - tune's frowns; We have no

We have no en - vy which sweet mirth, sweet mirth, sweet
 en - vy, we have no en - vy which sweet mirth, sweet mirth, sweet
 en - - - vy which sweet mirth....
 mirth con-founds, sweet mirth con - founds,...
 mirth con - founds, sweet mirth con-founds, we have no en-vy which sweet
 con - founds, sweet mirth con-founds, we have no en-vy which sweet

We have no en - vy which sweet mirth con-founds.
 mirth, sweet mirth confounds, We have no en - vy which sweet mirth con-founds.
 mirth, sweet mirth con-founds,.....

Perfect Prime. Major Second. Major Third. Perfect Fourth.

Perfect Fifth. Major Sixth. Major Seventh. Perfect Octave.

Intervals of the Minor Scale.

Perfect Prime. Major Second. Minor Third. Perfect Fourth.

Perfect Fifth. Minor Sixth. Major Seventh. Perfect Octave.

Studies of the Third and Fourth.

I.

II.

III.

IV.

V.

VI.

VII.

Intervals of the Major Scale.

A musical staff in G major (one sharp) with four measures. The first measure shows a perfect prime interval (two notes on the same line). The second measure shows a major second (two notes on adjacent lines). The third measure shows a major third (two notes on adjacent lines). The fourth measure shows a perfect fourth (two notes on the same line).

Perfect Prime. Major Second. Major Third. Perfect Fourth.

Perfect Fifth. Major Sixth. Major Seventh. Perfect Octave.

Intervals of the Minor Scale.

A musical staff in G minor (no sharps or flats) with four measures. The first measure shows a perfect prime interval. The second measure shows a major second. The third measure shows a minor third (two notes on adjacent lines). The fourth measure shows a perfect fourth.

Perfect Prime. Major Second. Minor Third. Perfect Fourth.

Perfect Fifth. Minor Sixth. Major Seventh. Perfect Octave.

Studies of the Fifth and Sixth.

I.

II.

III.

IV.

Studies in Sixths.

111

I.

II.

III.

Studies in Sevenths.

I.

II.

I.

A musical score for piano, showing two staves. The top staff uses a treble clef and a common time signature (indicated by '3'). The bottom staff uses a bass clef and a common time signature. Measures 11 and 12 are shown, featuring various note values (eighth and sixteenth notes) and rests, with some notes having stems pointing up and others down. The music includes several sharp signs in the key signature.

II.

A musical score for piano, showing two staves. The top staff uses a treble clef and 3/4 time, starting with a dotted half note. The bottom staff uses a bass clef and 3/4 time, starting with a quarter note. Measures 11 and 12 are shown, followed by a repeat sign and the start of measure 13.

III.

A musical score for 'The Star-Spangled Banner' in 3/4 time. The key signature is one sharp. The melody consists of eighth and sixteenth notes on the treble clef staff. Measures 3 and 4 are shown, ending on a double bar line.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, separated by a repeat sign with a 'C' above it. Measure 11 consists of eighth-note chords in both staves. Measure 12 begins with a half note in the bass staff followed by eighth-note chords.

IV.

A musical score for piano, showing two staves. The left staff uses a treble clef and has a key signature of one sharp. The right staff uses a bass clef and has a key signature of one sharp. Measures 11 and 12 are shown, each consisting of six measures. The music features eighth-note patterns and rests.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measures 11 and 12 are shown, with measure 12 ending on a double bar line.

Autumn Days.

Translated from the German.

Baumfelder.

SOLI. *Andantino.*

dim.

1. O hap-py, hap - py au-tumn days, How ma - ny gor - geous flags you
2. The pur-ple grapes show ev - 'ry - where A film of blue like smo - ky
3. The oaks are turn - ing red and brown, The wil-lows' yel - low leaves float
Andantino

Andantino.

A musical score for piano, showing two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef. Measure 11 starts with a dynamic *p*, followed by eighth-note chords and sixteenth-note patterns. Measure 12 begins with *mf*, followed by a sustained note over a bass line, and ends with *dim.*

raise! Where did you find your col - ors rare That all the
 air, And trees in hill - side or-chards old Bear treas - ures
 down, And all the ma - ples are a - blaze Like flames a-

A musical score for voice and piano. The vocal line begins with a piano dynamic (p) and a crescendo (cresc.). The piano accompaniment consists of eighth-note chords. The vocal part continues with another crescendo and ends with a piano dynamic (mf).

hills and val - leys wear?
 rus - set, green, and gold.
 against the pur - ple haze.

The vocal line begins with a piano dynamic (p) and a crescendo (cresc.). The piano accompaniment consists of eighth-note chords. The vocal part continues with another crescendo and ends with a piano dynamic (f).

The vocal line begins with a piano dynamic (p) and a crescendo (cresc.). The piano accompaniment consists of eighth-note chords. The vocal part continues with another crescendo and ends with a piano dynamic (mf).

CHORUS.

all the hills and val - ley wear?
 treas - ures, rus - set, green and gold. } O hap - py au-tumn, rich and
 flames a - gainst the pur - ple haze. }

rare, Where did you find your col - ors fair?

Spinning Song.

M. Becker, Tr. by Helen Goodrich.

*Allegretto.**mf*

J. Rheinberger.

Allegretto.

1. Spin, spin, spin, spin, Thread goes out and in,
 2. Spin, spin, spin, spin, Thread goes out and in,

Allegretto.

Turn-ing, turn-ing gai - ly,
 Lin-en fine we're mak-ing,

Learn-ing, learning dai - ly,
 Keep the thread from breaking,

Make our wool so fine and strong, Wind it as it slips a - long. Spin, spin,
 Spin it out so fine and white, Till it grows a heart's de-light, Spin, spin,

spin, spin, Thread goes out and in.
 spin, spin, Thread goes out and in.



I.

Musical score for Study I, featuring two staves of music in common time (indicated by '2' over '4') and treble clef. The first staff contains six measures, the second staff contains five measures. Measures include eighth notes, sixteenth-note patterns, and various rests.

II.

Musical score for Study II, featuring two staves of music in common time (indicated by '2' over '4') and treble clef. The first staff contains six measures, the second staff contains five measures. Measures include eighth notes, sixteenth-note patterns, and various rests.

III.

Musical score for Study III, featuring three staves of music in common time (indicated by '3' over '4') and treble clef. The first staff contains six measures, the second staff contains five measures, and the third staff contains four measures. Measures include eighth notes, sixteenth-note patterns, and various rests.

Awake! Awake! The Dawn is Here.

Oxford.
Allegro.

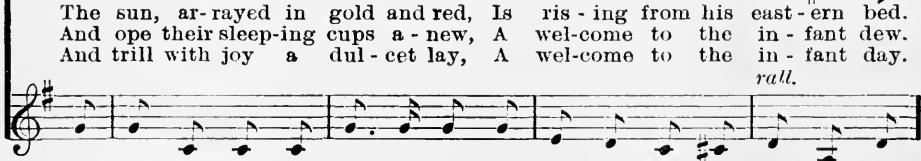
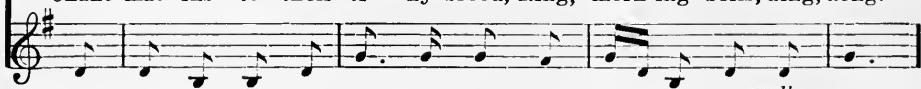
Arr. from A. S. Gatty.



1. A - wake! a - wake! the dawn is here, Ring, morn-ing bells, ding, dong!
2. On ev - 'ry hill, in dale and dell, Ring, morn-ing bells, ding, dong!
3. The birds with-in the sha - dy wood, Ring, morn-ing bells, ding, dong!



Shrill crows the warn-ing chan - ti - clear, Ring, morn-ing bells, ding, dong!
The flow'rs o - bey the po - tent spell, Ring, morn-ing bells, ding, dong!
Chant mat-ins to their ti - ny brood, Ring, morn-ing bells, ding, dong!



Ring, morn-ing bells, Ring, morn-ing bells, Ring, morn-ing bells, ding, dong!



The Daisy.

Thomas Moore.

W. W. Gilchrist.

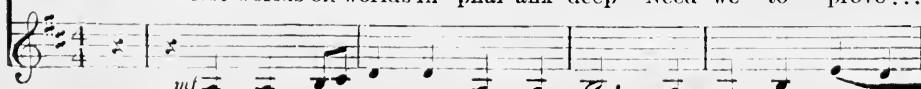
Not worlds

on worlds in phal-anx deep

Need we to prove ...

Allegro moderato.

Not worlds on worlds in phal-anx deep Need we to prove ...



.... a God is here. The dais - y, fresh from winter's sleep, Tells of His

.... a God is here.

The dais-y, fresh from winter's sleep, Tells of His
cresc.

hand in lines as clear;.... For who but He..... who arch'd the

hand in lines.. as clear;.... For who but He who arch'd.... the

skies

skies..... And ponrs the day..... spring's living flood,.....
who arch'd the skies, spring's liv - ing flood,spring's living

Wond'rrous a - like..... in all He tries,..... Could rear the

dim.

..... Wond'rrous a - like in all, in all He tries,..... Could rear the
flood,

dim.

dais - y's... purple head, Could rear the dais - y's pur - ple head?

dais - y's pur - ple head, Could rear the dais-y's pur - ple head?

Mother Dear.

Tr. from the German of Strum:

Andante. p

Oehme.

There's naught I love so ten - der - ly As you my moth - er

*Andante.**p**cresc.*

dear, And tho'ts of you they bring to me The thoughts of God more

cresc.

near. I love Him for the gift He gave, A gift I'd keep al-

*p**cresc.*

way, The dear - est moth - er in the world; She grows more dear each day.

p

The Light Of Stars.

W. H. Furness.

Moderato.

1. Slow - ly, by God's hand un - furled, Down a - round the wea - ry world
2. Might - y Spir - it, here am I, Work in me as si - lent - ly;
3. Ho - ly Truth, e - ter - nal Right, Let them break up-on my sight;

Falls the dark-ness: Oh! how still Is the work - ing of His will!
 Veil the days' dis-tract-ing sights, Show me heav'n's e - ter - nal lights,
 Let them shine se - rene and still, And with light my be - ing fill,

Falls the dark-ness: Oh! how still Is the work - ing of His will!
 Veil the days' dis - tract-ing sights, Show me heav'n's e - ter - nal lights.
 Let them shine se - rene and still, And with light my be - ing fill.

G. Tyson-Wolff.

dim.

The Fly.

ROUND.

1. *Andante.*

Cocchi.

1. Bus - y eu - rious, thirst - y fly,
2. Drink with me, and drink as I;
3. Free - ly wel - come to my cup,
4. Couldst thou sip, and sip it up:
5. Use your life while you may.
6. Quick - ly life wears a - way.

A Study.

Folksong.

A Melody.

121

Beethoven.

Two staves of musical notation in G minor, 4/4 time, by Beethoven. The first staff begins with a dotted half note followed by eighth-note pairs. The second staff begins with a quarter note followed by eighth-note pairs.

Studies.

I.

A single staff of musical notation in G minor, 4/4 time, labeled I. It consists of six measures of eighth-note chords.

II.

Two staves of musical notation in G minor, 4/4 time, labeled II. The first staff shows a sequence of eighth-note chords with various accidentals. The second staff continues the sequence.

The First Grass.

J. Kerner.

Lento.

A single staff of musical notation in G minor, 2/4 time, by J. Kerner. It consists of six measures of eighth-note chords.

1. Thou dain - ty green, thou ten - der grass, Dost bid joy haste, and
2. Thou com - est from the earth's dark night, I smile up - on the
3. Far, far from home thou bidst me steal From sor - row that no

Schumann.

A single staff of musical notation in G minor, 2/4 time, by Schumann. It consists of six measures of eighth-note chords.

sor - row pass. Thou pre-cious balm to me hast brought, Still-ing the pain the
joy - ous sight. In - to the for - est deep I press And greet thee with a
word can heal, And on - ly thou, fair green of spring To aching hearts canst

A single staff of musical notation in G minor, 2/4 time, continuing the melody. It consists of six measures of eighth-note chords.

win - ter wrought, Still - ing the pain the win - ter wrought.
warm ea - ress, And greet thee with a warm ea - ress.
glad - ness bring, To aeh - ing hearts canst glad - ness bring.

April Shower.

Allegretto.

J. L. Hatton.

Pitter-patter, pitter-patter, pitter-patter, pitter-patter, pitter-patter, Let it
 Pat-ter, pat-ter, pat-ter, pat-ter, Let it
 pour, let it pour, Pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter,
 pour, let it pour, Pat-ter, pat-ter, pat-ter, pat-ter,
 Let it roar, let it roar, 1. Down the steep roof let it rush, Down the
 2. Let the glanc-ing lightning flash, Let the
 hill-side let it gush; 'Tis the wel-come April show'r, Bring-ing
 peal-ing thun-der crash; forth the sweet May flow'r, bring-ing forth the sweet
 May flow'r.
 cresc.
 cresc.
 f

Prayer.

123

Burns.
Andante.

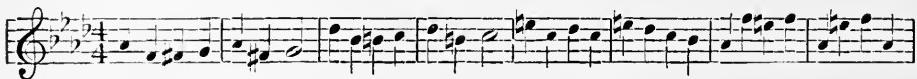
Schubert.

O Thou, who kindly dost pro - vide For ev - 'ry crea - ture's
want, We bless Thee, God of na - ture wide, For all Thy good-ness
mf cresc.
lent. And if it please Thee, heav'nly Guide, May nev - er worse be
mf
sent;..... But, wheth - er grant - ed or de - clined, Lord,
dim.
bless us with con - tent, Lord, bless us with con - tent.
f dim.

I.



II.



III.



IV.



V.



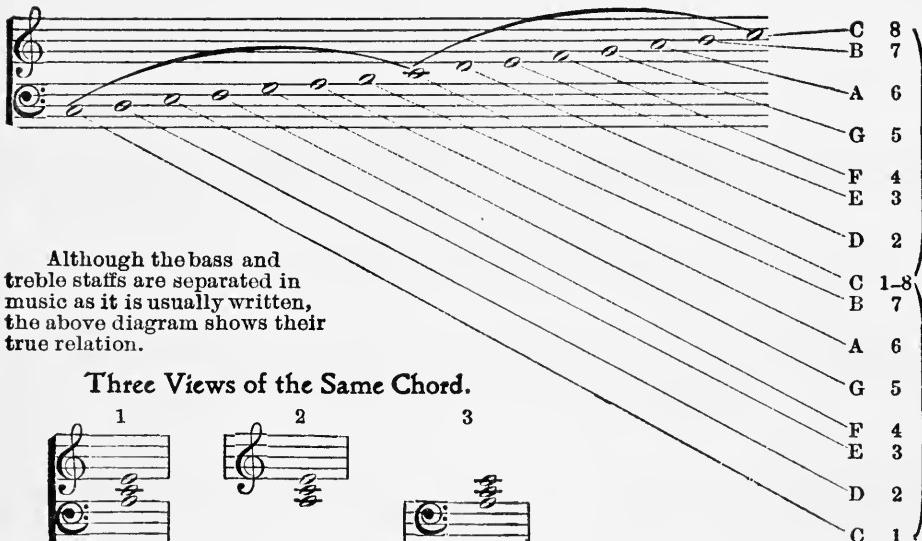
VI.



PART II.

125

The Introduction of the Bass Staff.



Three Views of the Same Chord.



Studies.

I.

II.

III.

(INTRODUCING THE BASS CLEF.)

I. *Tranquillo.*

Folksong.

Two staves of musical notation in common time (4) and G major (G clef). The top staff uses a bass clef, and the bottom staff uses a treble clef. The music consists of eighth and sixteenth note patterns.

II. *Moderato.*

Folksong.

Two staves of musical notation in common time (4) and G major (G clef). The top staff uses a bass clef, and the bottom staff uses a treble clef. The music consists of eighth and sixteenth note patterns. A note in the bass staff is labeled "Melody in the Bass".

III. *Andante marcato.*

F. L. Schubert.

Two staves of musical notation in common time (4) and G major (G clef). The top staff uses a bass clef, and the bottom staff uses a treble clef. The music consists of eighth and sixteenth note patterns.

IV. *Andante.*

Two staves of musical notation in common time (4) and G major (G clef). The top staff uses a bass clef, and the bottom staff uses a treble clef. The music consists of eighth and sixteenth note patterns.

The King in Thule.

127

Translated from Goethe.

Andante.

K. F. Zelter.

1. An an - cient king in Thu - le Was faith - ful to the grave, To
2. The gift he fond - ly treas - ured, He quaffed it at each feast, And
3. And when his end was near - ing, His heir, each cas - tle old He
4. With - in his lord - ly pal - ace, His pal - ace by the sea, He
5. Then rose the an - cient mon - arch, He drank the cup's red glow, Then
6. He saw it fill - ing, sink - ing, Deep sink - ing in the sea; His

Andante.

whom his dy - ing la - dy A gold - en gob - let gave.....
 tears they rose and gath - ered Be - fore the draught had ceased.....
 gave, with hoard - ed treas - ure, All save the cup of gold.....
 sat with knights and vas - sals At feast and rev - el - ry.....
 cast the sa - cred beak - er In - to the flood be - low.....
 eyes in death were clos - ing, And ne'er a - gain drank he.....

A Study.

The musical score consists of two staves of music. The top staff uses a treble clef and common time (indicated by 'C'). The bottom staff uses a bass clef and common time. Both staves feature a variety of note heads, including solid black dots, open circles, and diagonal slashes, along with rests of different lengths. The music is divided into measures by vertical bar lines.

C. H. Crandall
By permission.
Andante.

German Air.



1. Oh! swift-ly forward flashed the train And rich the Au-tumn fo-liage came, Un-
2. It was a joy to watch the gleam Of ten - der sky and tint - ed leaf; The



til it seemed that past the pane Oc - to - ber flew on wings of flame.
wind ca-ressed the pla-cid stream, It was a day of sweet be - lief.

A Study.

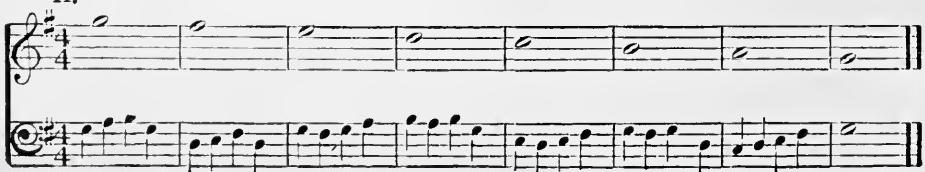
Andante.

Studies.

I.



II.



L

II.

America.

Smith.

Carey.

mf *Moderato.*

1. My coun - try 'tis of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try, thee, Land of the no - ble free,
 3. Let mu - sic swell the breeze And ring from all the trees
 4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,

mf

Of thee I sing. Land where my fa - thers died, Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet free-dom's song; Let mor - tal tongues a - wake, Let all that
 To Thee we sing. Long may our land be bright With free-dom's

f

pil-grim's pride, From ev' - ry moun-tain side Let free-dom ring.
 tem - pl'd hills; My heart with rap - ture thrills Like that a - bove.
 breathe par-take, Let rocks their si - lence break, The sound pro-long.
 ho - ly light, Pro - tect us by Thy might, Great God, our King.

A Song.
FOR BASS VOICES.

Andante.

O Hemlock Tree.

From the German.
Moderato.

Folksong.

1. O hem - lock tree, O hem-lock tree, How faith - ful are thy branches! Thou'rt
2. O hem - lock tree, O hem-lock tree, In truth I dear - ly love thee. How
3. O hem - lock tree, O hem-lock tree, A les - son thou dost teach me, That .

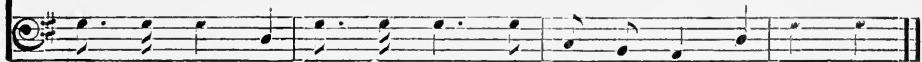
green when sum-mer breez-es blow, And green 'mid win-ter's drift-ing snow, O
oft at mer - ry Christmas tide Hast filled my heart with joy and pride! O
ev - er hope and con - stan - cy Will strength and comfort give to me; O

O Hemlock Tree.

131



hem - lock tree, O hem - lock tree, How faith - ful are thy branch-es!
hem - lock tree, O hem - lock tree, In truth I dear - ly love thee.
hem - lock tree, O hem - lock tree, A les - son thou dost teach me.



The Good Comrade.

Translated from the German.

Alla marcia.

German Folksong.



1. I once had a broth - er sol - dier, A com - rade true and
2. So swift a ball comes speed-ing; Is it for me or
3. No more we'll march, O com - rade, To bat - tle side by

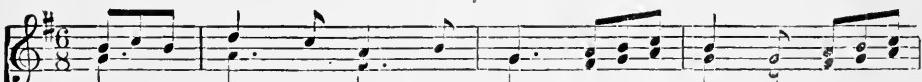


tried; We march'd at sig - nal giv - en With step so blithe and
thee? Low at my feet he's ly - ing, And as I watch him
side; My hand shall clasp thee nev - er, Yet thou re - main - est



e - ven To bat - tle side by side, To bat - tle side by side.
dy - ing He seems a part of me, He seems a part of me.
ev - er My com - rade true and tried, My com - rade true and tried.

A Study.



The Wild Huntsman.

From an old German Legend.

Vivace.

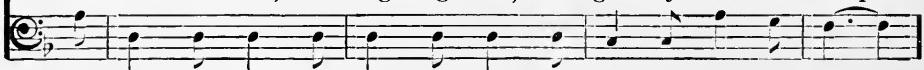
Adapted from the German.



1. Through many a bleak and haun- ted wood, O'er moor and val - ley deep,
 2. The ant - lered stag in wild af-fright O'er splin-tered chasm doth leap;
 3. Not oft a mor - tal eye hath seen Our swift train for-ward sweep
- Melody in the Bass.*



While hol - lo ho! the hunts-men cry, My spec-tral train doth sweep;
The no - ble prey we fol - low fast O'er vale and crag - gy steep;
O'er blast - ed heath, o'er rag - ing flood, Thro' gloom-y for - est deep.



Now hol - lo ho! the hunts-men cry, The wood-horn answers mild,
Through midnight mirk or mid-night gray, In tem - pest, sleet and rain,
Ah! woe be-tide that luck - less wight; His mor - tal race is run!



And horse and hound and ri - der bold Dash on with tu - mult wild.
When hol - lo ho! the hunts-men cry, Till day - light comes a - gain.
Who views our chase, he nev - er-more Shall look up - on the sun.



May be sung first as Bass Unison Song.

A Study.
For unchanged voices.



Hoffman von Fallersleben.
Translated by Mrs. Anderson.
Andante.

Flower Dances.

133

Folksong.



1. In May the val - ley lil - ies ring, Their bells chime clear and sweet; They
2. Then in a trice the lil - ies play, While all to dance be - gin; The
3. Yet Frost has scarce-ly left the vale, When lil - ies far and near Call
mf



cry, "Come forth, ye flow - ers all, And dance with twinkling feet, And moon looks on with friend - ly smile, And takes great joy there - in, And quick - ly to the spring-time feast, Their bells ring dou - bly, clear, Their



dance with twin-kling feet." The blos - soms, gold and blue and white, Come takes great joy there - in. Then sad - ly vexed is Mas - ter Frost, A - bells ring dou - bly, clear. I'll stay no lon - ger in the house, The



quick-ly, one and all; Dear speedwell, blue for - get - me-not, And vio - lets hear the down the vale comes hey May-lil - ies play gay tunes no more, The pret - ty blossoms
lil - ies call me, too; Sweet flow'rets, dancing out of doors, I come to dance with



call, Dear speedwell, blue for - get - me - not, And vio - lets hear the call. flee, May - lil - ies play gay tunes no more, The pret - ty blos-soms flee. you, Sweet flow'rets, dan-cing, out of doors, I come to dance with you.



Studies.
THE BASS CLEF.

I.
II.
Morning Hymn.

Words from "S. S. Hymnal."
By permission of C. L. Hutchins.
Andante.

English.

1. The breaking morn comes back to bless The earth from pole to pole; So
2. A sil - ver mist a - long the lawn From ev - 'ry dew - y sod Goes
3. The dawn of day, the dawn of life, Are blest a - like to Thee, Thou

mf Andante.

come, sweet Sun of Right-eous-ness, And shine in - to my soul.
up to heav'n; and so at dawn I lift my thoughts to God
know'st the dan - ger and the strife; Lord, bless them both to me.

NOTE.—The above study is to be sung in three parts only, either the lower Alto or Bass being sung.

A Hunting Song.

135

C. Kreutzer.

Translated from the German.

Allegretto.

1. There can be no sweet-er mu - sic To the mer - ry huntsman's
 2. Oth - ers say, "The breez-es rust - le In the for - est, that is

f

ear Than the voic - es of the for - est As they
 all," But the mer - ry hunts-man an - swers, "Hark, the

f

ring out sweet and clear, Than the voic - es of the for - est As they
 for - est voic - es call," But the mer - ry huntsman answers, "Hark, the

f

ring out sweet and clear, "Hol - la ho! hol - la ho! hol - la
 for - est voic - es call." "Hol - la ho! hol - la ho! hol - la

p mf

ff rit. f a tempo

ho!.... Come, do not de - lay, To the woods a - way."
 ho!.... Come, do not de - lay, To the woods a - way."

ff mf rit. f a tempo

Old Winter.

FOR BASS VOICES.

Frederick Massey.
f Moderato.

Eleanor Smith.

1. Old Win - ter is a rob - ber bold; He leads a band both fierce and cold;
2. He comes with spears of smit-ing hail; He rides the tempest, clad in mail Of
3. But when his sis- ter Spring ap-pears With sunshine smiles and silver tears, He

Moderato.

comes with frost-y blust'ring hordes, With piercing winds and chill-ing gales, To flash - ing ice, with plumes of snow; And o'er the earth his bands pre-vail; The leads his ruf - fian crew a-way; Then seeds re - joice in buds; the whir Of

plun - der all the fields and vales, And strike the woods with keen-edged swords. leaves and flow - ers, cold and pale, Where'er he rides are strick-en low. ma - ny wings stirs all the air, And babes and lambs come out to play.

Christmas Bells.

(Melody in the Bass.)

H. W. Longfellow.

By permission of Houghton, Mifflin & Co.

Allegretto.

p

1. I heard the bells on Christmas Day Their old fa - mil - iar ear - ols play, And
2. And tho't how, as the day had come, The bel-fries of all Chris-ten-dom Had
3. Then pealed the bells more loud and deep; God is not dead; nor doth He sleep! The

wild and sweet the words re-peat Of peace on earth, good will to men.
 rolled a - long th'un-bro-ken song Of peace on earth, good will to men.
 Wrong shall fail, the Right prevail With peace on earth, good will to men.

A Study.

(For Soprano and Alto voices.)

A Study.

The Key of C MINOR.

A Lament for the Summer.

Adelaide A. Proctor.

W. W. Gilchrist.

Lento.

1. Oh! moan, ye au - tumn winds; Sum - mer has fled; The
 2. Oh! mourn, ye au - tumn winds, La - ment and mourn; How

Optional Bass.—The song is complete without it.

1. *p* Oh! moan.
 2. Oh! mourn.

The
The

flow'rs have closed their ten - der leaves and die; The
ma - ny half blown buds must close and die! Hopes

flow'rs have clos'd their leaves; The
half blown buds must close and die! Hopes

A Lament for the Summer.

139

A Study.

Now the Sun is in the West.

Margaret Casson.

Andantino.

Margaret Casson.

Arr. by John Hullah.

p

1. Now the sun is in the west,
 2. Cheer - ful see yon shepherd boy
- Sink - ing now be-hind the trees,
Climb - ing up the crag - gy rocks;

Andantino.

p

And the cuck - oo, wel - come guest, Gen - tly woos the ev - ning breeze,
As he views the dap - pled sky, Pleas'd, the cuck - oo's note he mocks,

Cuck - oo! cuck - oo! cuck - oo! cuck - oo! Gen - tly woos the
Cuck - oo! cuck - oo! cuck - oo! cuck - oo! Pleas'd, the cuck - oo's

pp

mf



ev - 'ning breeze.
note he mocks,

Sport - ive now the
Now ad - vanc-ing

swallows play, Light - ly skimming o'er the brook; Dart - ing swift they
o'er the plain, Ev - ning's dusk-y shades ap-pear, And the cuck-oo's

wing their way Homeward to the peace-ful nook, Whilst the cuck - oo,
voice a - gain Soft - ly steals up - on mine ear, While re - tir - ing

Now the Sun is in the West.

mf

bird of spring, Still a-midst the trees doth sing, Cuck-oo! cuck-oo!
from the view, Thus she bids the day a-dieu, Cuck-oo! cuck-oo!

mf pp

cuck-oo! cuck-oo! Still a - midst the trees doth sing.
cuck-oo! cuck-oo! Thus she bids the day a - dieu.

mf

A Study.

A musical score for three voices: Soprano (top), Alto (middle), and Bass (bottom). The music is in common time (indicated by 'C'). The Soprano part consists of eighth-note chords. The Alto part features eighth-note patterns with grace notes. The Bass part consists of eighth-note chords. The score is divided into measures by vertical bar lines.

The Wanderer.

143

Tr. from the German of Hagenbach

by Helen Goodrich.

Alla marcia.

F. Schneider.

1. O'er all the coun-try round I go, hur - rah! With feet that nev - er
2. A - foot's the way for jol - ly folk, hur - rah! For him who loves a
3. A jol - ly comrade's ev - er strong,hur-rah! The short road to the

wear - y grow, hur - rah! And he who can't keep up with me Must
mer - ry joke, hur - rah! Old So - ber-sides can stay be - hind, An -
weak is long, hur - rah! The sun is hot, the breeze is cold, And

seek an - oth - er com - rade, he, We nev - er, nev - er
oth - er com - rade he must find, For gay should be the
soon he cries, "E - nough now, hold," But we push on more

could a - gree! We nev - er, nev - er could a - gree, Hur - rah, hur - rah!
wand'rer's mind,For gay should be the wand'rer's mind, Hur - rah, hur - rah!
stout and bold, But we push on more stout and bold, Hur - rah, hur - rah!

A Norse Lullaby.

Eugene Field.

By permission of Charles Scribner's Sons.
Andante.

W. W. Gilchrist.

The sky is dark, The hills are white,

Melody in Bass.

f The sky is dark and the hills are white As the

The storm-king speeds from the North to-night, And this the song that the

storm-king speeds from the North to-night, And this is the song that the

storm - king sings As o - ver the world his cloak he swings:

storm - king sings As o - ver the world his cloak he swings:

p Sleep, sleep, sleep, sleep, sleep, sleep,

“Sleep, sleep, sleep, lit-tle one, sleep,” He rus-tles his wings and

dim. e rall.

sleep, lit - tle one, lit - tle one, lit - tle one, sleep.”

dim. e rall.

gruff - ly sings: “Sleep, sleep, lit - tle one, sleep.”

A Norse Lullaby.

145

Andante.

1. The sky is dark and the hills are white As the

The sky is dark,
the hills are white,

storm-king speeds from the North to - night, And this is the song that the

The storm-king speeds to - night,
And this the song

storm - king sings As o - ver the world his cloak he flings:

he sings As o - ver the world his cloak he flings:

“Sleep, sleep, sleep, lit - tle one, sleep.” He rus - tles his wings and

“Sleep, sleep, sleep, sleep, sleep, sleep,

p gruff - ly sings: “Sleep, sleep, lit - tle one, sleep.”

dim. e rall.
sleep, sleep, lit - tle one, lit - tle one, sleep, sleep, sleep.”

I.



II.



III.



Santa Lucia.

Translated from the Italian.

Moderato.

Neapolitan Boat Song.

Moderato.

1. Moon-light, so sweet and pale, From heaven falling; Wavelets that murmur low,
2. Soft winds that come and go, Coolness are bringing, Bearing on gen-tle wings
3. O joy! to lie at rest, Drifting and dreaming On ocean's peaceful breast,

Moderato.

To us are call - ing. White is the sum-mer night; Sum-mer sea,
 Ech-oes of sing - ing. Waits the light boat for thee, Float o'er the
 'Neath moonlight gleaming! Bride of the sum-mer sea, Na - ples, thy

Santa Lucia.

141

sil - ver bright. San - ta Lu - ei - a! San - ta Lu - ci - a!
 waves with me. San - ta Lu - ei - a! San - ta Lu - ci - a!
 child to be! San - ta Lu - ei - a! San - ta Lu - ci - a!

A Study.

F. Moehring.

F. Moehring.

William Leslie Bowles.
Larghetto con moto.

J. Barnby.

The musical score consists of six staves of music for piano, arranged in two systems. The first system begins with a treble clef, a common time signature, and a key signature of one sharp. The piano part features eighth-note chords in the right hand and eighth-note patterns in the left hand. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. The piano part continues with eighth-note chords and patterns. The lyrics are integrated into the music, appearing below the vocal line in each staff. The lyrics are:

Oh! what is this whieh shines so bright, And in the lone - ly place Hangs
out his small green light at night, The dew - y bank to grace? It is a
glow-worm; still and pale It shines the whole night long, When on - ly

stars, O night-in - gale, Seem list'ning to thy song. And so, a-

mid the world's cold night, Thro' good report or ill, Shines out the good man's

hum-ble light, As lone - ly and as still, As lone - ly and as still.

From the German.

Andante,

Esser.

1. Now fare thee well, dear wood-land green,fare - well, fare - well; Long
2. Fare - well to ev - 'ry frown-ing height,fare - well, fare - well; To
3. And should I al - ways part - ed be, fare - well, fare - well; O

3. And should I al - ways part - ed be, fare - well, fare - well, O

p *N* *N* *N* *p* *N* *N* *pp* *p*

may en-dure thy blossoms'sheen,fare-well, fare - well; May bal-sam fra-grance,
tender green sward flush'd with light,fare-well,fare - well; My heart is sad, My
wood,O rock, O bird, from thee,fare-well, fare - well; The thought of you my

birdling's voice Full many a wanderer's heart re-joice; Fare-well, fare - well, dear
heart is sore; God knows if I shall see thee more; Fare-well, fare - well, if
pain will soothe, Dear comrades of my hap-py youth, Fare-well, fare - well, dear
cresc.

cresc.



woodland green, fare - well, Fare-well, fare - well, dear woodland green,farewell.

I shall see thee more, Fare-well, fare - well, if I shall see thee more.
comrades of my youth, Fare-well, fare - well, dear com-rades of my youth.



Studies.

I.

Andantino.

II.

Andantino.

Reichardt.

A Melody.
(For low voices.)

Hoffman von Fallersleben.



A Study.



Thanksgiving Day.

C. H. Crandall.
By permission.

Canon Ainslee.

Allegretto.



1. Not once a year, but ev'-ry day, With hearts by gratitude grown tender,
2. When comes the harvest of the year We come, with hearts o'er full, confessing How
3. Then let us all sur-vey our past And note Thy guidance to our liv-ing, Till

mf



we thus pause up - on our way And praise and thanks un - to Thee ren-der,
all our land is filled with cheer And all our coasts bask in Thy blessing.
each con - fess - es he at last Has great - est cause for true thanksgiving.



Our Country.

153

Translated from the German.
Vivace.

B. Klein.

1. Murm'ring sweet - ly flow the riv - ers In the green vale at our feet,
 2. On the heights and mountain gor - ges Kiss - es Spring all life a - wake;
 3. Com - rades, let fair Spring, re - turn-ing To our hearts, with us a - bide,

And the flow'r's no man can num - ber, Ev - er fresh the wa - ters greet.
 Fall - ing av - a lan - ches thun - der, And the i - ey mountains break.
 Ev - 'ry-thing that bless-es mor-tals, Bless us still, and be our guide.

Here are sound-ing songs of glad-ness, And the heart is joy - ous here;
 Now the noblest thoughts re - turn-ing, Felt be - fore our soul to cheer,
 Love and faith, let both re - main-ing Fas - ter bind our hearts to thee,

May thy love be ev - er with me, True to thee, my coun - try dear.
 Full - er swell our hearts and voic - es All for thee, our coun - try dear.
 Let our cour - age have the pow - er To main-tain our coun - try free.

A Study.

Andante religioso.

Arr. from H. Wild.

The sheet music consists of four systems of musical notation, each with three staves. The top system starts in G major (two sharps) and transitions to E major (one sharp). The second system starts in A major (no sharps or flats). The third system starts in C major (no sharps or flats). The fourth system starts in F major (one flat). The music is labeled "Andante religioso." and "Arr. from H. Wild." It features various note values including eighth and sixteenth notes, rests, and dynamic markings like accents and slurs. The bass staff in the first system includes a bass clef, a key signature of two sharps, and a common time signature. The subsequent systems follow a similar structure with slight variations in key signatures and note patterns.

Two staves of musical notation. The top staff is in G major (three sharps) and the bottom staff is in C major (no sharps or flats). Both staves show a series of eighth and sixteenth note patterns.

Two staves of musical notation. The top staff is in G major (three sharps) and the bottom staff is in C major (no sharps or flats). Both staves show a series of eighth and sixteenth note patterns.

Christmas Hymn.

Lucy Larcom.
Allegretto.

Sir Arthur Sullivan, arranged.

Two staves of musical notation. The top staff is in G major (three sharps) and the bottom staff is in C major (no sharps or flats). Both staves show a series of eighth and sixteenth note patterns.

1. Bring in the trail-ing for - est-moss, Bring ce - dar, fir and pine;
 2. It is His dear mem - o - rial day, Who broke earth's frozen steep,
 3. He gives all lov - li - ness that grows, The strong and graceful trees;
 4. Made peaceful by His con-stant love, Let thought of Him a - bide;
 5. We keep the bright home fes - ti - val, And, with a child-like cheer,

Two staves of musical notation. The top staff is in G major (three sharps) and the bottom staff is in C major (no sharps or flats). Both staves show a series of eighth and sixteenth note patterns.

Two staves of musical notation. The top staff is in G major (three sharps) and the bottom staff is in C major (no sharps or flats). Both staves show a series of eighth and sixteenth note patterns.

And green fes - toon, and wreath, and cross A - round the win-dows twine!
 And who for her hopes glad'ning ray For - ev - er bright will keep.
 The win - ter moss, the fresh June rose, The dear Lord saves us these,
 To find us our last home a - bove, He home-less lived and died.
 His an - gel - ush - ered birth-day call The mer-riest of the year.

Two staves of musical notation. The top staff is in G major (three sharps) and the bottom staff is in C major (no sharps or flats). Both staves show a series of eighth and sixteenth note patterns.

Lydia Avery Coonley.
Vivace.

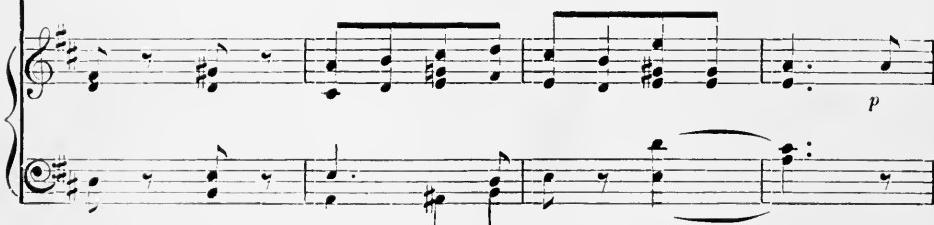
G. Tyson-Wolff.



The Christmas Day came dressed in green; The New Year, dressed in white; The
Vivace.

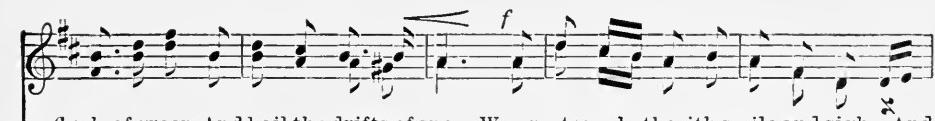


blue lake smiled up - on them both, To match the sun's de - light. The



birds flew swift across the sky: "Come, New Year; Old Year, go; We say good-bye to





flush of green, And hail the drifts of snow. We greet you both with smile and sigh—And



so, Old Year, good-bye, good-bye, And so, Old Year, good - bye!"



A Study.

Johann Crueger.



A Study.

A Storm.

Bryan Waller Proctor.

Vivace.

W. W. Gilchrist.

1. The spir - its of the might - y sea To-night are wakened from their dreams And

up-wards to the tem - pest flee, Bar - ing their foreheads in the gleams; The

light'nings run and thunders cry, Rush - ing and rain-ing thro' the sky.

Be - hold trem-bling bil - lows head - long go,

2. Be - hold, like mil - lions massed in bat-tle.The trem-bling bil - lows

A Storm.

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head - long go, And dash, and dash In
head - long go, Dash - ing the bar - ren deeps which rat - tle in
mist - y tem - pest till they grow, And burst,
mist - y tem - pest till they grow All fruit - ful in their
and burst, and burst from fren - zy in - to foam.
rock - y home and burst from fren - zy in - to foam.

Cradle Song.

(FOR SOPRANO VOICES.)

6

A Canon.

6

Peaceful Slumbering.

English.

Allegretto.

Stephen Storace.

1. Peaceful slumb'ring on the o - cean, Sea-men feel no
 2. Calm and peace the soul controlling, Home and love in
 3. Wak-ing hours once more are dawning, Storm and tempest
 4. While the billows, wild-ly toss-ing, Drive the bark, now
 5. Safe in port, the ship now riding, Home and love once

*Allegretto.**pp*

dan - ger nigh The winds and waves in gen - tle mo - tion Soothe them with their
 dreams go by, The while the waves in plac-id roll - ing Soothe them with their
 fill the sky, The trust-ful sea - man, dan-ger scorning, Soothes his heart with
 low, now high, Still'd each fear the bos - om cross-ing, Sooth'd by hope's sweet
 more are nigh, Toil and trial no more be - tid - ing, Sooth'd all fear in

lul - la-by, lul-la-by, lul-la-by, lul-la-by, Soothe them with their

una corda

A musical score for two voices (Soprano and Alto) and piano. The vocal parts are in common time, treble clef, and G major. The piano part is in common time, bass clef, and G major. The vocal line includes lyrics: "lul - - la - by." The piano part features eighth-note chords and sustained notes. Measure 1 ends with a fermata over the vocal line. Measure 2 begins with a dynamic marking *pp* and the instruction *H.G.*

A Study.

A musical study consisting of four staves of piano exercises. The music is in common time and G major. The exercises involve various note patterns, including eighth-note groups and sixteenth-note figures, intended for technical practice.

A continuation of the musical study, consisting of four staves of piano exercises. The music is in common time and G major, continuing the technical practice from the previous section.

L

II.

NOTE.—If no bass voices are available the altos may sing the bass part an octave higher.

A Thanksgiving Ode.

J. G. Holland.
By permission of Charles Scribner's Sons.
Andante.

English.

1. For summer's bloom and autumn's blight, For bending wheat and blasted maize, For
2. We trace to Thee our joys and woes, To Thee, of causes still the cause; We

health and sick-ness, Lord of light And Lord of darkness, hear our praise.
thank Thee that Thy hand be-stows, We bless Thee that Thy love withdraws.

F. L. Schubert.

I.

II.

March.

Translated from the German.

Andante.

A. Wendt.

1. Long ere the soft winds blow, E'en 'mid the fall - ing snow,
 2. Vio - lets are hid a - way, Wood-lands look old and gray;
 3. Blow winds, and fall, ye snows; Well the dear blue - bird knows
 4. List to his car - ol clear, Echo - ing through wood - lands drear

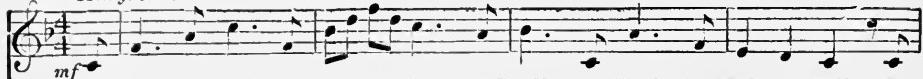
cresc.

Hear how the blue - bird pipes Songs sweet and low.
 Why then are bird - songs so Blithe and so gay?
 Why come the Pus - sies gray, Why sap doth flow.
 "Spring will come, Spring will come, Yes, Spring is here!"

cresc.

Frederick Manley.

Adapted from Schumann.

Allegretto.

1. A flash-ing radiance comes at dawn And calls me forth to welcome toil A-
2. The lit-tle val-leys smile at me, The birds sing greetings all a-round, The
3. My soul is rich in si-lent songs, Oh! sweet-er far than uttered lays Of
4. I love my work, I love my kind, The clouds of heav'n, the dai-sied sod; I

Allegretto.

mong the rows of golden corn And fields of rich and bounteous soil; Its
brook-lets wink so rogu-ish-ly And glance a-long with joy - ful sound; Their
birds that make harmonious throngs In all the dap-pled woodland ways: The
bear al-way a cheerful mind; I wor-ship Him, the lov-ing God, Whose



bright rays dai-ly pierce my heart And fill it full of sun-ny mirth. A
glad-ness dai-ly brings my heart A flood of thank-ful-ness and mirth. The
joy of flow'rs is in my heart, And fills it full of dancing mirth. My
kind-ness gives each hu-man heart Such wealth of beau-ty, joy, and mirth. I





flash - ing ra-diance comes at dawn And calls me forth to wel-come toil.
 lit - tle val - leys smile at me, The birds sing greetings all a - round.
 soul is rich in si-lent songs, Oh! sweet-er far than ut-tered lays.
 love my work, I love my kind, The clouds of heav'n, the dai - sied sod.

A musical score for 'The Happy Farmer' featuring a bass clef staff. It includes two systems of music, each with a treble clef staff above it. The bass staff features eighth and sixteenth note patterns, while the treble staves feature eighth notes.

A Study.

A musical study in G major, 4/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of a series of eighth and sixteenth note patterns.

A continuation of the musical study in G major, 4/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of a series of eighth and sixteenth note patterns.

A continuation of the musical study in G major, 4/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of a series of eighth and sixteenth note patterns.

Battle Hymn of the Republic.

Julia Ward Howe.

Andante.

1. Mine eyes have seen the glo - ry of the
 2. I have seen Him in the watch - fires of a
 3. I have read a fie - ry gos - pel, writ in
 4. He has sound - ed forth the trum - pet that shall
 5. In the beau - ty of the lil - ies, Christ was

com - ing of the Lord; He is trampling out the vin - tage where the
 hun-dred cir-cling camps; They have build-ed Him an al - tar in the
 burnished rows of steel, "As ye deal with my con - tem - ners, so with
 nev - er call re - treat; He is sift - ing out the hearts of men be -
 born a - cross the sea, With a glo - ry in His bo - som that trans -

grapes of wrath are stored; He hath loosed the fate - ful lightning of His
 eve - ning dews and damps; I can read His right-eous sen - tence by the
 you my grace shall deal; Let the He - ro, born of wo - man, crush the
 fore His judg - ment seat; Oh! be swift, my soul, to an - swer Him, be
 fig - ures you and me; As He died, to make men ho - ly, let us

ter - ri - ble swift sword; His truth is march - ing on.
 dim and flar - ing lamps; His day is march - ing on.
 ser - pent with His heel," Since God is march - ing on.
 ju - bi - lant, my feet; Our God is march - ing on.
 die, to make men free, While God is march - ing on.

Battle Hymn of the Republic.

167

FULL CHORUS.

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The key signature is one sharp (F#). The vocal line is "Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, hal - le - lu - jah!" followed by a repeat sign and another section of the same line. The piano accompaniment consists of eighth-note chords.

A Study.

Key of G MINOR.

Zelter.

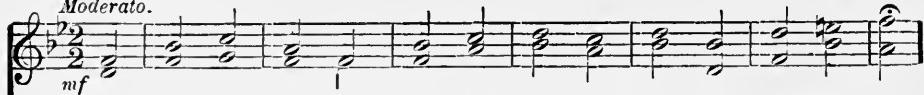
The musical score consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. All staves are in common time. The key signature is one sharp (F#). The music is a continuous line of eighth-note chords, typical of a harmonic study.

NOTE.—The above is a three-part study, either the Bass or the Lower Alto may be sung.

Montgomery.

Moderato.

Jeremiah Clark.

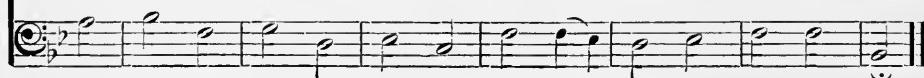


1. O Lord, our God, Thy light and truth To us, Thy chil-dren, send,
2. By na-ture sin - ful, weak, and blind, The down-ward path we trod;
3. But friends and guar-dians now thro' grace Our heed-less steps re-strain;
4. Hence, to the hills we lift our eyes, From which sal - va-tion springs:



That we may serve Thee in our youth, And love Thee to the end.
Our wand-^ring heart and way-ward mind Were en - e - mies to God.
They teach us, Lord, to seek Thy face, Which none shall seek in vain.

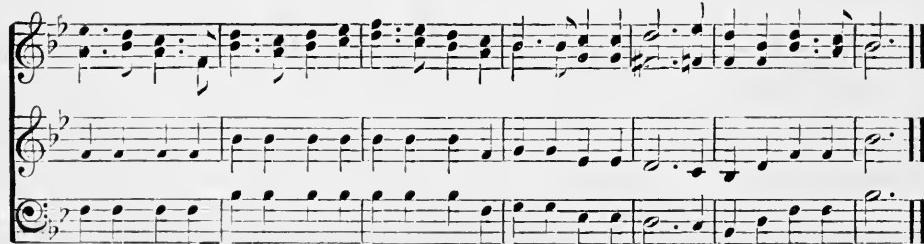
O Sun of right-eous-ness, a - rise, With heal - ing in Thy wings.



A Study.

Andante.

German Patriotic Song.



NOTE.—The above is a three-part study; either the Bass or the lower Alto may be sung.

The Fox Hunt.

169

English.

Allegro.

Tan ta ra ta ra, Tan ta ra ta ra. 1. A - wake, all men, a -
 2. The east is bright with
 3. Be - hold the skies with
 4. The hors - es snort to



wake, I say, Be mer - ry as you may;... For
 morn - ing light, And dark-ness it is fled;... The
 gold - en dyes Is glow-ing all a - round; The
 be at the sport, The dogs are run - ning free;... With



this is the day a-hunt-ing we go, To bring the fox to bay.
 mer - ry horn wakes up the morn, To leave his i - dle bed.
 grass is green and so are the trees, All laugh-ing at the sound.
 mer - ry voice the woodsre-joice, Of tan ta ra ta ree.

FINE.



Tan ta ra ta ra, Tan ta ra ta ra, To bring the fox to bay.
 Tan ta ra ta ra, Tan ta ra ta ra, To leave his i - dle bed.
 Tan ta ra ta ra, Tan ta ra ta ra, All laugh-ing at the sound.
 Tan ta ra ta ra, Tan ta ra ta ra, Of tan ta ra ta ree.

D. S.



Frank Dempster Sherman.
By permission of Houghton, Mifflin & Co.

Old Melody. Arr.

Allegretto.

1. His home is
2. And sit - ting
3. Strong is his
4. Come out, come

Allegretto.

1. His home is yon-der in the sky;
 2. And sit - ting down he looks a - round
 3. Strong is his arm, he knows it well,
 4. Come out, come out! the hunt is done;
- There,
The
And
No



yon - der in the sky;
down he looks a - round
arm, he knows it well,
out! the hunt is done;

There, when the chase is
The green fields wide and
And sure his stead - y
No dan - ger shall we

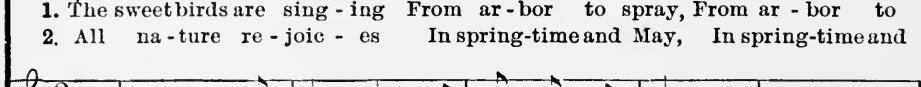


The Archer.

171



Walker.

Allegro.

spray..... Sing, shepherds,
 May.....



The sweet birds are singing From ar - bor to spray.
 All na - ture re - joic - es In spring-time and May.

Sing,

*cresc.*

sweet May, sing, shepherds, sweet May, mer - ry

cresc.

shepherds, sweet May, Sing, shepherds, sweet May, mer - ry

cresc.

The Sweet Birds Are Singing.

173

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with eighth and sixteenth notes, accompanied by a basso continuo line below it. The lyrics "May, sweet May, mer-ry" are written below the notes, with "sweet" in italics. Dynamic markings include "dim." at the start, "cresc." in the middle, and "dim." again. The bottom staff continues the melody and bass line, with lyrics "May, mer-ry May, mer-ry" and dynamic markings "dim.", "cresc.", and "dim.". The score concludes with a repeat sign and a basso continuo line.

Studies.

I.

A musical score for 'The Star-Spangled Banner' in G major, 3/2 time. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a treble line with eighth-note patterns. Measures 1-8 are shown.

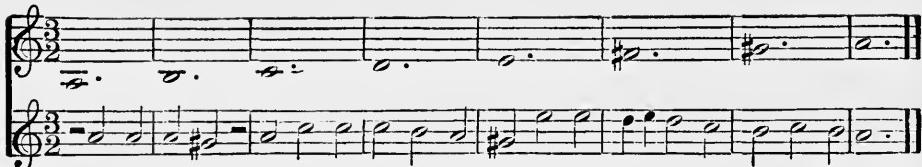
II.

Allegretto.

Graben-Hoffmann.

The image shows a musical score with three staves. The top staff is in G major (two sharps) and 3/4 time, with the tempo marking "Allegretto." The middle staff is in C major (no sharps or flats) and 3/4 time. The bottom staff is also in C major (no sharps or flats) but in 2/4 time. The music consists of various notes and rests, with some measure endings indicated by dots above the staff.

The image shows three staves of musical notation. The top staff uses a treble clef, the middle staff uses a treble clef, and the bottom staff uses a bass clef. All staves are in G major (one sharp) and 2/4 time. The notation includes various note heads (solid black, hollow white, and cross-hatched), stems, and rests. The first measure starts with a dotted half note followed by eighth notes. The second measure starts with a quarter note followed by eighth notes. The third measure starts with a dotted half note followed by eighth notes. The fourth measure starts with a quarter note followed by eighth notes.



II.



A Snowy Day.

From the German.

Allegro.

C. Attenhofer.

cresc.

f

p

1. It snows, it snows! And cold the North wind blows. See, how the bare trees qui - ver!
2. It snows, it snows! And cold the North wind blows. Weak folks their toes are toasting,
3. It snows, it snows! And cold the North wind blows. Forts all of white are growing,

Allegro.

f non legato

p cresc.

cresc.

p

mf

See, how the peo-ple shi-ver! Ah! but the boys are glad, Tho' all the world is
 Boys laugh and go a-coasting. Small need for fire have they When comes a snow-y
 Ar - mies to bat-tle go-ing. Thick see the snow-balls fly! Now, soldiers, fight or

p cresc.

mf

A Snowy Day.

175

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is common time. The first two measures show a vocal line with lyrics: "sad, day, die," followed by "Ah! but the boys are glad, Tho' all the world is sad. Small need for fire have they When comes a snow-y day. Thick see the snow-balls fly! Now, soldiers, fight or die!" Measure 3 begins with a forte dynamic (f) on the bass staff. Measures 4 and 5 show eighth-note patterns on the bass staff.

A Study.

Folksong.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is common time. The tempo is marked "Andante." The music features eighth-note patterns throughout the three staves.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is common time. The music features eighth-note patterns throughout the three staves.

Max Schneckenberger.

Wilhelm.

Allegro maestoso.

1. A peal like thun-der calls the brave, With clash of sword and sound of wave,
2. A hundred thousand hearts beat high, The an - swer flames from ev - 'ry eye;
3. So long as blood shall warm our veins, While for the sword one hand remains,
4. The oath resounds, the wave rolls by, The ban - ners wave, advanced on high;



The Rhine, the Rhine, the German Rhine! Who now will guard theriv - er's line?
 The Ger-man youth de - vot - ed stand To shield the ho - ly bor - der - land.
 One arm to bear a gun, no more Shall foot of foe-man tread thy shore!

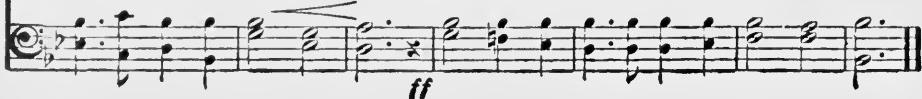
The Rhine, the Rhine, the German Rhine! We all will guard theriv - er's line!



Dear Fa-ther-land, no fear be thine, Dear Fa-ther-land, no fear be thine, Firm stands the



guard a - long, a - long the Rhine, Firm stands the guard along the Ger-man Rhine!



Blow, Blow, Thou Winter Wind.

177

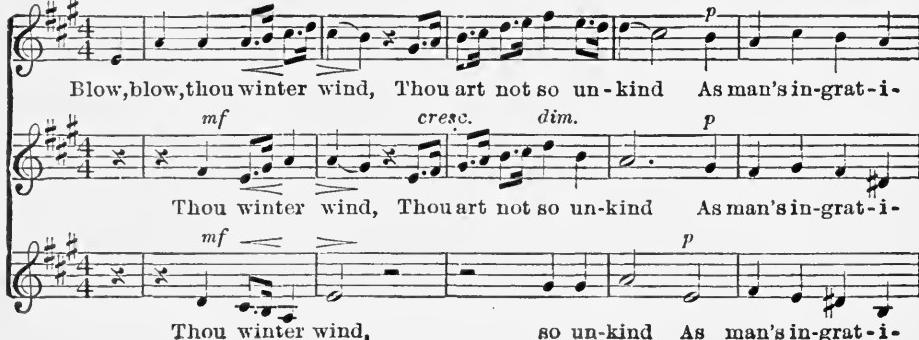
Shakespeare.

Andante. mf

cresc.

dim.

R. J. S. Stevens.



Blow, Blow, Thou Winter Wind.

Allegretto.

The musical score consists of three staves of music in common time, treble clef, and G major. The first staff starts with a forte dynamic (f) and a fermata over the first note. The second staff begins with a piano dynamic (p). The third staff begins with a forte dynamic (f). The lyrics "Heigh-ho! sing heigh-ho un-to the green holly; Most friendship is feigning, most" are repeated across all three staves. Each staff concludes with a crescendo dynamic (cresc.) and a fermata over the last note.

A musical score for three voices. The first staff starts with a forte dynamic (f) and a quarter note. The second staff begins with a piano dynamic (p). The third staff ends with a forte dynamic (f). The lyrics "loving mere fol-ly. Then, heigh-ho! the hol-ly, the hol-ly, This life is most" are repeated across all three staves.

FINE.

A musical score for a solo voice and piano. The vocal part is in soprano C major, 4/4 time, with lyrics in parentheses. The piano part consists of harmonic chords. The vocal line features eighth-note patterns and sustained notes.

Andante.

Freeze, freeze, thou bit - ter sky, Thoudost not bite so nigh As ben-e-fitsfor-

Freeze, freeze, thou bit ter sky, Thoudost not bite so nigh As ben-e-fitsfor-

Freeze, freeze, thou bit - ter sky, Thoudost not bite so nigh for-

got, as benefits forgot: Tho' thou the waters warp, Thy sting is not so sharp As

got, as benefits forgot: Tho' thou the waters warp, Thy sting is not so sharp, is not so

got, as benefits forgot: Tho' thou the waters warp, Thy sting is not so

dim. D. S. al Fine.

friend..... re - mem - ber'd not,... as friend re - mem - ber'd not.

sharp As friend, as friend remember'd not,... as friend re - mem - ber'd not.

sharp As friend re-member'd not,... as friend re - mem - ber'd not.

I.

Sheet music for Study I, featuring two staves of music in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves consist of a series of eighth notes.

II.

Andante.

Sheet music for Study II, featuring three staves of music in common time. The first two staves begin with *mf* dynamics. The third staff begins with *mf*, followed by a dynamic section with *p*, *rit. e dim.*, and *pp*. The text "Tschirch." is written above the third staff.

The Summer Days are Coming.

Translated from the German.

R. Schalm.

Allegro.

Sheet music for "The Summer Days are Coming" in common time. It starts with a dynamic of *mf*.

1. The sum - mer days are com - ing, For drows - y bees are
2. When sum - mer days are com - ing, The time has come for
mf

Continuation of the sheet music for "The Summer Days are Coming".

cresc.

Continuation of the sheet music for "The Summer Days are Coming" with a crescendo instruction.

hum-ming, Spring's milder days, with sun and rain, Have waked the fields of
roam-ing. Then let us haste in field and lea To greet her, full of
cresc.

Final continuation of the sheet music for "The Summer Days are Coming".

ten - der grain, And pret - ty flow'rs a - bloom-ing The gen - tle air per -
mirth and glee, Who brings the crim - son ro - ses, Who Nature's wealth dis -
f

fum - ing, And voice of bird pro - claim That sum - mer's com - - ing.
clos - es, With bird and bee re - joice, For sum - mer's com - - ing.

A Study.

EVENING HYMN.

Moderato.

C. Malan.

The musical score consists of three staves of music, each with a treble clef and a key signature of one sharp (F#). The first staff uses a common time signature (indicated by 'C'). The second staff uses a 4/4 time signature (indicated by '4'). The third staff uses a 2/4 time signature (indicated by '2'). The music is composed of eighth and sixteenth note patterns, primarily using quarter notes as a reference point.

In the Tempest.

From the German.

G. Tyson-Wolff.

Allegretto.

1. Winds that howling blow, Whirling, driving snow, Do your worst; the foulest weather
 2. For-tune's bitt'r-est frown Ne'er shall cast us down, Send she pain or loss or anguish

Allegretto.

Wind and cold and sleet to - geth - er, O'er our spir - it has no might.
 Faith and trust she can - not vanquish, Though she send us tear and sigh,



Storm by day, storm by night! Still, our hearts are warm and light, Are warm and light.
 Nev - er ill shall come nigh Steadfast hearts with cour-age high, With courage high.



Songs.

I.

Moderato.

German Folksong.

II.

Andante.

Rhenish Folksong.

III.

Allegretto.

Russian Folksong.

Evening Prayer.

Richard Mueller.

Lento.

1. When the night-fall round us clos - es, When the bu - sy day is done,
 2. While we sleep, Thy flock de - fend-ing. Keep us in se - cu - ri - ty,

*Lento.**p legato*

Lord, Thy good-ness ne'er re - pos - es, But in dark - ness watching on;
 When we wake, fresh vig - or lend - ing, Help us more to hon - or Thee;

Ho - ly Shep-herd, still Thine eye Guards us all un - tir - ing - ly,
 Day and night, un - til the end, Lord, Thy child-ren thus be-friend.

Ho - ly Shep-herd, still Thine eye Guards us all, un - tir - ing - ly.
 Day and night, un - til the end, Lord, Thy chil-dren thus be - friend.

Decoration Day.

185

George Howland.*Andantino.**p dolce*

1. { Ten - der - ly bring-ing our flo - ral ob - la - tion, Strew we the
 Free - ly their lives for the life of the na - tion, Gal - lant - ly
 2. { Scorn-ing their coun-try's true birth-right to bar - ter, Life in the
 Wor - thi - er shrine than the grave of the mar - tyr, Free-dom seeks
 3. { Where o'er their dust nev - er foe - man shall tri - umph, Safe in earth's
 Leav - ing be - hind them a death-less ex - am - ple; Peace-ful - ly

p dolce

graves of the dear ones who gave dy - ing the death of the brave bal - ance they grudg'd not to lay. not where her hom-age to pay. bo - som en - fold - ed they rest, sleep they the sleep of the blest.

Hal - lowed the ground where the Faith in the right, at no Let us, then, true to their



loved ones are sleep-ing, Sacred the hour when a - bove them we tread, While in our dan-ger to fal - ter, Precious in-her - it-anee thus to bequeath; Where finds re-mem-o - ries meet-ing, Rich in the free-dom they died to make ours, O - ver their



hearts their sweet mem-o - ries keeping, Come we to hon - or the glo - ri - ous dead.
 li-gion a ho - li - er altar Than the green graves, with her garlands to wreath'e?
 graves while their virtues re-pea-ting, Ten-der - ly, lov-ing - ly strew them with flow'r's!

**Flemish Folksong.**



Bugle Song.

Tennyson.

Allegretto.

W. W. Gilchrist.

p

1. The splen-dor falls on cas-tle walls And snow-y sum-mits, old in
 2. Oh! hark, Oh! hear, how thin and clear, And thin-ner, clearer, farther
 2. O love, they die in yon rich sky, They faint on hill or field or

p

sto-ry; The long light shakes a-cross the lakes, And the wild
 go-ing, Oh! sweet and far, from cliff and scar, The horns of
 riv-er; Our ech-oes roll from soul to soul, And grow for

p

cat-a-tract leaps in glo-ry. Blow, bu-gle, blow,
 Elf-land faint-ly blow-ing! Blow, let us hear
 ev-er and for ev-er. Blow, bu-gle, blow,

f

3

Blow,..... bu-gle, blow,..
 Blow,..... let us hear...
 Blow,..... bu-gle, blow,..

p

Blow,..... bu-gle, blow,..
 Blow,..... let us hear...
 Blow,..... bu-gle, blow,..

Bugle Song.

187

f

Blow, bu - gle, blow,..... the set the wild ech - oes
 Blow, let us hear..... the pur . - - ple glens re -
 Blow, bu - gle, blow,..... set the wild ech - oes

..... bu - gle, blow,
 let us hear
 bu - gle, blow,

1-3. Blow, bu-gle,blow,

f

fly - ing, set the wild ech - oes fly - ing, Blow,
 ply - ing; the pur - ple glens re - ply - ing, Blow,
 fly - ing; set the wild ech - oes fly - ing, Blow,

Blow, bu-gle blow,

pp

Blow! an - swer, ech-oes, dy - ing, dy - ing,
pp

dy-ing,

dy - ing, an - swer, ech - oes, dy - ing.

dy - ing, dy - ing, dy - ing, dy - ing.

A Study.

G *B* *D* *E* *F#* *A* *C* *D*

G *B* *D* *E* *F#* *A* *C* *D*

G *B* *D* *E* *F#* *A* *C* *D*

A Study.



Above the Clear Blue Sky.

Mary Bourdillon.

Allegretto.

Arr. from E. J. Hopkins.

5

1. A - bove the clear blue sky, In heav - en's bright a - bode, The
 2. But God from tongues of men, On earth re - ceiv - eth praise, And
 3. O bless - ed Lord, Thy truth To all Thy flock im - part, And

mf

an - gel hosts on high Sing prais - es to their God; Al - le -
 we our cheer- ful songs In sweet ac - cord will raise; Al - le -
 teach us in our youth To know Thee as Thou art; Al - le -

lu - ia! They love to sing to God their King; Al - le - lu - ia!
 lu - ia! We too will sing to God our King; Al - le - lu - ia!
 lu - ia! Then shall we sing to God our King; Al - le - lu - ia!

Hemans.

Andante. dolce

Welsh.

p

1. Why lingers my gaze when the last hues of day On the hills of my
 2. Why rise on my thoughts, ye free songs of the land, Where the harp's loft-y
 3. 'Tis not for the land of my sires to give birth Un - to hearts that may
- dolce*

p

coun - try in love - li-ness sleep? Too fair is the sight of a wand'rer whose way soul on each wild wind is borne? Be hush'd, be for-got - ten, for ne'er shall the hand shrink when their tri-al is nigh; A - way! we will bear o - ver o - cean and earth

cresc.

dim.

p

Lies far o'er the measureless worlds of the deep. Fall shadows of twilight, and Of the minstrel with mel-o-dy greet my re - turn. No! no! let your eeh-oes still A name and a spir-it that nev - er shall die. My course to the winds, to the

*cresc.**dim.*

p

dim.

veil the green shore, That the heart of the wand'r'er may wa-ter no more, float on the breeze, And my heart shall be strong for the conquest of seas. stars I re - sign, But my soul's quenchless fire, oh! my coun-try, is thine.

dim.

Allegro.

Folksong.

II.

Awake, My Soul, and With the Sun.

Bishop Ken.

Andante.

Barthelemon.

1. A - wake, my soul, and with the sun Thy dai - ly stage of du - ty run,
 2. Re-deem thy misspent moments past And live this day as if the last,
 3. Let all thy con-verse be sin-cere, Thy conscience as the noon-day clear,
 4. Wake and lift up thy-self, my heart, And with the an - gels bear thy part,

mf

Shake off dull sloth and ear - ly rise, To pay thy morn-ing sac - ri - fice.
 Thy tal-ents to improve take care, For the great day thy - self pre-prepare.
 For God's all - see - ing eye sur - veys Thy se - cret thou'ts, thy works, and ways.
 Who all night long un - wea-ried sing High glo - ry to th'e - ter - nal King.

A Study.

Key of F MINOR.

191

Arr. from Reichardt.

Daffodils.

Robert Herrick.
Andante.

German.

1. Fair Daf - fo - dils, we weep to see You haste a-way so soon; As
2. Stay, stay, un - til the hast - ing day Has run but to e - ven-song, And,
3. We have short time to stay as you, We have as short a Spring, As
4. We die as your hours do, and dry A - way like Sum-mer's rain; Or

yet the ear - ly - ris - ing Sun Has not at - tained his Noon.
hav - ing prayed to - geth - er, we Will go with you a - long.
quick a growth to meet De - cay As you or a - ny - thing.
as the pearls of Morn-ing's dew, Ne'er to be found a - gain.

My Heart's in the Highlands.

Burns.
Vivace..

J. M. Courtney.



1. My heart's in the Highlands, my heart is not here; My heart's in the
2. Fare-well to the Highlands, farewell to the North, The birthplace of
3. Fare-well to the mountains, high-covered with snow; Farewell to the
4. My heart's in the Highlands, my heart is not here; My heart's in the

Vivace..



High - lands a-chas-ing the deer, A-chas-ing the wild deer and foll'wing the
val - or, the country of worth; Wher-ev - er I wan-der, wher-ev - er I
straths and green val-leys be-low; Fare-well to the for - ests and wild-hanging
High - lands a-chas-ing the deer, A-chas-ing the wild deer and foll'wing the



roe, My heart's in the Highlands wherever I go.
rove, The hills of the Highlands for-ev - er I love.
woods; Farewell to the tor-rents and loud-pouring floods.
roe, My heart's in the Highlands wherever I go.



Pivace.

Auld Lang Syne.

*Burns.**Andante.**Scotch Air.*

1. Should auld ac-quaint-ance be for - got, And nev-er brought to mind? Should
2. We twa' ha'e run a - boot the braes, And pu'd the gowans fine; But we've
3. We twa' ha'e sport - ed i' the burn Frae morn-in' sun till dine, But
4. And here's a hand, my trust - y frien', And gie's a hand o' thine; We'll

auld ac-quaint-ance be for - got, And days of auld lang syne?
 wan - der'd mo - ny a wea - ry foot Sin' auld lang syne.
 seas be-tween us braid ha'e roared Sin' auld lang syne.
 tak' a cup o' kind - ness yet For auld lang syne.

CHORUS.

p For auld lang syne, my dear, For auld lang syne We'll
Repeat Chorus. ff

tak' a cup o' kind - ness yet For auld lang syne.

Shakespeare.

Adapted from Herbert W. Schartau.

Allegro.

There I couch when owls do cry, there I couch when owls do cry,



On a bat's back I do fly Aft-er sum-mer mer-ri - ly,



Mer- ri - ly, mer- ri - ly shall I live now Un - der the blos-som that



Ariel's Song.

195



hangson the bough, Mer - ri - ly, mer - ri - ly shall I live now



Un - der the blos - som that hangs on the bough,



Mer - ri - ly, mer - ri - ly shall I live now Un - der the blos-som that



hangs on the bough, Mer - ri - ly, mer - ri - ly



shall I live now Un - der the blos-som that hangs on the bough.



rall.

rall.

George Withers
Cheerfully.

Dr. Callicott.

mf

1. Lord-ly Gal-lants, tell me this, Tho' my safe con - tent you weigh not,
2. Bound to none my for-tunes be, This or that man's fall I fear not,

mf

1. Lord-ly Gal-lants, tell me this, Tho' my safe con - tent you weigh not,
2. Bound to none my for-tunes be, This or that man's fall I fear not,

mf

1. Lord-ly Gal-lants, tell me this, Tho' my safe con - tent you weigh not,
2. Bound to none my for-tunes be, This or that man's fall I fear not,

In your great-ness what one bliss Have you gained that I en - joy not?
Him I love that lov - eth me, For the rest a pin I care not.

In your great-ness what one bliss Have you gained that I en - joy not?
Him I love that lov - eth me, For the rest a pin I care not.

In your great-ness what one bliss Have you gained that I en - joy not?
Him I love that lov - eth me, For the rest a pin I care not.

p You have hon - or, you have wealth,
You are sad when oth - ers chafe,

p You have hon - or, you have wealth,
You are sad when oth - ers chafe,

p I have peace, and I have health,
And grow mer - ry as they laugh,

Lordly Gallants.

197

cresc.

All the day I mer - ry, mer - ry make, And at night no
I that hate it and am free, Laugh and weep as

cresc.

All the day I mer - ry, mer - ry make, And at night no
I that hate it and am free, Laugh and weep as

cresc.

All the day I mer - ry, mer - ry make, And at night no
I that hate it and am free, Laugh and weep as

mf

care I take, All the day I mer - ry, mer - ry make,
pleas - eth me, I that hate it and..... am..... free,

mf

care I take, All the day I mer - ry, mer - ry make,
pleas - eth me, I that hate it and..... am..... free,

mf

care I take, All the day I mer - ry, mer - ry make,
pleas - eth me, I that hate it and..... am..... free,

cresc.

And at night no care I take, And at night no care I take.
Laugh and weep as pleas-eth me, Laugh and weep as pleas-eth me.

cresc.

And at night no care I take, And at night no care I take.
Laugh and weep as pleas-eth me, Laugh and weep as pleas-eth me.

cresc.

And at night no care I take, And at night no care I take.
Laugh and weep as pleas - eth me, Laugh and weep as pleas - eth me.

After Many Roving Years.

T. H. Bayly.
Andante.

Chas. E. Horn.



1. Oh, aft - er ma - ny rov-ing years, How sweet it is to come To the
2. Ah! nought is chang'd since last I gazed On yon-der tran-quil scene, And



dwell-ing-place of ear - ly youth, Our first, our dear - est home; To
sat beneath the old wych elm That shades the vil - lage green. And



turn a-way our wea - ry eyes From proud am-bition's tow-ers, And
watch'd my boat up - on the brook As 'twere a re - gal gal - ley, And



After Many Roving Years.

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wan-der in the sum-mer - fields, A-mong the trees and flowers! Oh!
 sigh'd not for a joy on earth Be-yond the hap - py val-ley. Oh!

aft - er ma - ny rov-ing years How sweet it is to come To the
a piacere.

dwell-ing place of ear - ly youth, Our first, our dearest home!

a piacere *a tempo*

cresc.

Tenting on the Old Camp Ground.

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Walter Kittredge.



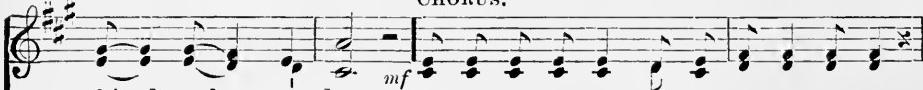
1. We're tent-ing to-night on the old camp ground, Give us a song to
2. We've been tent-ing to-night on the old camp ground, Thinking of days gone
3. We are tired of war on the old camp ground; Ma-ny are dead and
4. We've been fighting to-night on the old camp ground; Ma-ny are ly-ing



cheer Our wea - ry hearts, a song of home And
by, Of the loved ones at home that gave us the hand, And the
gone Of the brave and true who've left their homes;
near, Some are dead, and some are dy-ing,



CHORUS.



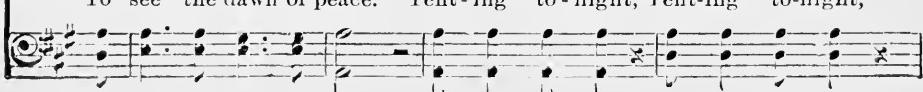
friends we love so dear,
tear that said "good-bye!" } Ma - ny are the hearts that are wea-ry to-night,
Oth - ers been wounded long. } Ma - ny are in tears,



Wish-ing for the war to cease, Ma - ny are the hearts looking for the right,



To see the dawn of peace. Tent-ing to-night, Tent-ing to-night,



Tenting on the Old Camp Ground.

20

Last time ppp

Musical score for 'Tenting on the Old Camp Ground'. The score consists of two staves. The first staff is in G major (two sharps) and the second is in C major (no sharps or flats). The lyrics 'Tent-ing on the old camp ground.' are written above the first staff, with '(Omit.....)' in parentheses. The lyrics 'Dy-ing on the old camp ground.' are written below the second staff. The music concludes with a dynamic instruction 'Last time ppp'.

Studies.

I.

Musical study I, labeled 'I.'. It contains two staves. The first staff is in G major (two sharps) and the second is in C major (no sharps or flats). The music consists of eighth-note patterns.

II.

The Key of F SHARP MINOR.

Maestoso.

Arr. from Th. Hauptner.

Musical study II, labeled 'II.'. It contains two staves. The first staff is in G major (two sharps) and the second is in C major (no sharps or flats). The music consists of eighth-note patterns.

Musical study III, continuing from the previous studies. It contains two staves. The first staff is in G major (two sharps) and the second is in C major (no sharps or flats). The music consists of eighth-note patterns.

G. Lang.

Andante con moto.

Arranged from Gruenberger.

mf

1. Now comes the time for wan - der - ing, The whole world wan-ders, too;
 2. Ere long the cloudlets fall in rain Up - on the mead-ow's breast,

mf

The birds come fly - ing from the South, The bee seeks hon - ey dew,
 And, glad to be once more at home, Would fain lie still and rest.

cresc.

The brook - let hurries to the stream, The stream toward the sea,
 So I, my pleas-ant jour - ney done, Shallrest, no more to roam,

cresc.

cresc. e rall.

And gen - tle va-pors leave the earth, White wandering clouds to be.
 When I have found you, mother dear, And you, my hap - py home.

cresc. e rall.



Now comes the time for wan - der - ing O'er moun-tain, field, and lea,



With bird and bee and rov - ing stream I'll wan - der blithe and free.



Studies.

I.



II.



Welsh.

*Con spirito.**mf**cresc.**f*

1. { Rise, rise, thou mer - ry lark, Whose up-ward flight I love to mark At
 { Leave, leave the moss - y lair, With light wing cleave the yield-ing air, And
 2. { Night's ling'-ring shades are fled, And Phœ - bus, from his o - cean bed, Thro'
 { Oh! let thy mu - sic sweet His pres - ence with glad wel-come greet In

*mf**cresc.**f*

ear - ly dawn of day. { Sweet, oh! sweet the honeyed note That swells within thy
 car - ol forth thy lay. { e-ther wings his flight. { High - er yet, yet high - er fly, Still soar - ing up-ward
 dit - ties of de-light. {

*p**cresc.*

war-blung throat! 'Tis a stream of mel - o - dy That steals the rap - tured
 to the sky, As when in fair E - den's grove Un - to the new cre -

cresc.

soul a - way, De - light-ful har-bin - ger of day, My bless-ing go with thee!
 a - ted pair You first did tune, to mu - sic rare, A mer - ry song of love.

*mf**cresc.**f*

A Summer School.

205

Rebecca B. Foresman.
Allegretto.

Ludwig Liebe.



1. 'Tis sum-mer, glad summer, Come, lay your books a-side, And haste to na-ture's
2. 'Tis sum-mer, glad summer, In yon-der clo-ver field A buzz-ing u-ni-
3. 'Tis sum-mer, glad summer, And na-ture o-pens wide Her books, and if you



sum-mer school In mead-ow green and for-est cool Where hap-py birds teach
ver-si-ty Whose teach-er is a big brown bee, Is dai-ly giv-ing
wish to know How flow-ers bloom and wil-lows grow, While happy birds are



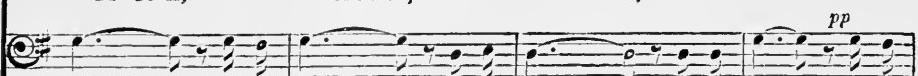
sing-ing, In-deed none can surpass This glo-ri-ous sing-ing class.
les-sons To those who wish to know How clo-ver blos-soms grow.
sing-ing, Then come to nature's school In shad-owy for-ests cool.



Ti-ro-



Ti-ro-li, ti-ro-la, ti-ro-li, ti-ro-la



li, ti-ro-la, ti-ro-li, ti-ro-la, ti-ro-



ti-ro-li, ti-ro-la, / ti-ro-li, ti-ro-li, ti-ro-la.



li, ti-ro-la, ti-ro-li, ti-ro-li, ti-ro-la.

Maynard.

Moderato.

Welsh.

cresc.

Sheet music for Maynard's part, first system. Key of G major, common time. Dynamics: *mf*, *>*, *cresc.*. The melody consists of eighth and sixteenth note patterns.

1. { Spring-time is re - turn-ing, The win-ter cold and gray, With snow and nipping
Birds sing in the branches Where budding leaves are seen, And ev - 'ry dus - ky
2. { Soft - ly blows the south-wind a - long the hills and dales While mer-ri-ly brooks
Flocks now leave the moun-tains, to browse a-round the fields, And crop the daint-y

Sheet music for Maynard's part, second system. Key of G major, common time. Dynamics: *mf*, *>*, *cresc.*. The melody continues with eighth and sixteenth note patterns.

Sheet music for Maynard's part, third system. Key of G major, common time. Dynamics: *dim.*, *p*. The melody continues with eighth and sixteenth note patterns.

frost will soon have pass'd away; } Now no more afar is heard the hunter's winding horn,
hedge is tinted o'er with green. }

flow thro' all the sun-ny vales; } Soon will maidens in the bowers seek the violets pale,
herbage coming spring-tide yields. }

Sheet music for Maynard's part, fourth system. Key of G major, common time. Dynamics: *>*, *dim.*, *o*. The melody continues with eighth and sixteenth note patterns.

Sheet music for Maynard's part, fifth system. Key of G major, common time. Dynamics: *p*. The melody continues with eighth and sixteenth note patterns.

And with care the farmer guards his fields at ear - ly morn; } Spring-time is re -
Soon the hawthorn white with blossom will perfume the gale; }

Sheet music for Maynard's part, sixth system. Key of G major, common time. The melody continues with eighth and sixteenth note patterns.

Sheet music for Maynard's part, seventh system. Key of G major, common time. Dynamics: *cresc.*, *cresc.*, *>*, *dim.*. The melody concludes with eighth and sixteenth note patterns.

turning; the winter cold and gray, With snow and nipping frost will soon have pass'd away.

Sheet music for Maynard's part, eighth system. Key of G major, common time. Dynamics: *cresc.*, *cresc.*, *>*, *dim.*. The melody concludes with eighth and sixteenth note patterns.

The Lord My Pasture Shall Prepare.

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Addison.

Sostenuto.

Henry Carey.

1 The Lord my pas - ture shall pre - pare, And feed me
 2. Though in a bare and rug - ged way, Through de - vious,
 3. Though in the paths of death I tread, With gloom - y

with a shep-herd's care; His pres-ence shall my wants sup - ply,
 lone - ly paths I stray, Thy boun - ty shall my pains be - guile;
 hor - rors o - ver - spread, My stead-fast heart shall fear no ill,

And guard me with a watch - ful eye; My noon - day walks He
 The bar - ren wil - der - ness shall smile, With sud - den greens and
 For Thou, O Lord, art with me still; Thy rod and staff shall

shall at - tend, And all my mid - night hours de - fend.
 herb - age crown'd; And streams shall mur - mur all a - round.
 give me aid, And guide me through the dread - ful shade.

May Song.
UNISON SONG.

Bartholomew.
Allegretto.

Mendelssohn.

- mf*
1. Oh! how sweet - ly
 2. See the fair - est

Allegretto.

mu - sic ring - ing Glides thro' ev - 'ry bloom-ing vale; All the war - blers,
blos-soms beam-ing, Pearl'd with morning's pur - est dews; Gem and flow'r, with

blithe - ly sing - ing, Greet.. their peer - less night - in-gale.
sunshine gleaming, Spar - kle bright with rain - bow hues.



See the meadows fresh and gay, See the woods, the banks, and bowers, Clad with verdure,
Spring, with all her blooming train, Crowns each spray that winter cherish'd, Hopes that once have



crown'd with flow-ers; All, the ma : : : gic work of
bloom'd and per-ish'd, Nev - er, nev : : : er bloom a -



May!
gain.

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f Maestoso.

M. Keller.

1. Speed our Re - pub - lic, O Fa - ther on high, Lead us in
 2. Fore - most in bat - tle, for Free - dom to stand, We rush to
 3. Rise up, proud ea - gle, rise up to the clouds, Spread thy broad

path - ways of jus - tice and right; Rul - ers as well as the arms when a - roused by its call; Still as of yore when George wings o'er this fair west - ern world! Fling from thy beak our dear

ruled, one and all, Gir - dle with vir - tue, the ar - mor of might!
 Wash-ing - ton led Thun - ders our war - cry, we con - quer or fall!
 ban - ner of old! Show that it still is for Free - dom un - furled!

Hail! three times hail to our coun - try and flag! Rul - ers as
 Hail! three times hail to our coun - try and flag! Still as of
 Hail! three times hail to our coun - try and flag! Fling from thy

well as the ruled, one and all, Gir - dle with vir - tue, the
yore when George Wash-ing - ton led Thun - ders our war - cry, we
beak our dear ban - ner of old! Show that it still is for

ar - mor of might! Hail! three times hail to our coun - try and flag!
con - quer or fall! Hail! three times hail to our coun - try and flag!
Free - dom un - furled! Hail! three times hail to our coun - try and flag!

Studies.

Lento espressivo.

Harder.

II

Charles Kingsley.
Allegro.

George Jaspersen.



1. Welcome, wild North-east - er! Shame it is to see Odes to ev -'ry
2. Tired we are of sum - mer, Tired of gaud-y glare, Showers soft and



zeph - yr, Ne'er a verse to thee. Wel-come, black North-east - er,
stream-ing, Hot and breathless air. Tired of list-less dream-ing



O'er the German foam, O'er the Danish moorlands, From thy froz - en home.
Thro'the la - zy day: Jov - ial wind of win - ter Turn us out to play.

Studies.

I.

II. Key of G MINOR.

Reichardt.

NOTE.—The above study is for three voices, either the bass or lower alto may be ~~used~~.

A musical score for two staves. The top staff uses a treble clef, has a B-flat key signature, and is in 4/4 time. The bottom staff uses a bass clef, has a B-flat key signature, and is in 4/4 time. Both staves begin with a whole note followed by a half note. The first measure continues with a half note, a whole note, and a half note. The second measure begins with a whole note, followed by a half note, a whole note, and a half note.

Gypsy Song.

From the German.

Andante, marcato

F. L. Schubert.

A musical score for a single melodic line. The key signature is G major (one sharp). The time signature is 2/4. The tempo is marked 'Andante, marcato'. The dynamics start at 'mf' and change to 'ff' (fortissimo) in the middle of the measure. The melody consists of eighth and sixteenth note patterns.

1. 'Neath Spring's glad heav'n, thro' Autumn rain, In Summer's pleasure, in Win-ter's pain,
 2. Where still in sunshine the greenwoods lie, 'Mid trees high-tow'ring to reach the sky,

mf

3. A - far in God's wide world to rove, As free as flies each fleet-winged dove,
 4. They wander gai-ly till comes the night, Then dance and sing in the moon'a soft light;

A musical score page showing two measures of music for orchestra. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). Measure 11 starts with a forte dynamic (F) and consists of six eighth-note chords. Measure 12 begins with a piano dynamic (P) and continues the eighth-note chords. The page number '10' is visible at the top right.

Gyp-sies roam ev'rywhere, Blithesome and free from care.
Like deer, in bosk-y dell Gyp-sies delight to dwell. La, la, la,

This is the opening. Blows without a key.

This is the gyp-sies' joy, Pleasure without al-loy.
Then in a grassy nest Each happy soul doth rest. La, la, la, la, la,

A horizontal strip of a musical score showing two measures for an orchestra. The first measure starts with a bass clef, a key signature of one flat, and a tempo marking of 120. It consists of six eighth-note pairs. The second measure starts with a treble clef, a key signature of one sharp, and a tempo marking of 144. It also consists of six eighth-note pairs.

A blank musical staff consisting of five horizontal lines and four spaces, starting with a treble clef and a key signature of one sharp.

la, la, la, la, la, la.



We March Away.

From the German.

Julius Stern.

The musical score consists of two staves of music. The top staff is in G major and common time, with a treble clef. The bottom staff is also in G major and common time, with a bass clef. Both staves feature eighth-note patterns and some sixteenth-note figures, separated by measures. The music is divided into sections by vertical bar lines and includes several fermatas.

1-3. Ere yet the dawn is gray we march, we march, we march a - way-

1-3. Ere yet the dawn is gray we march, we march a-way, we march a - way— Yes

The musical score consists of two staves of music. The top staff is in G major and common time, with a treble clef. The bottom staff is also in G major and common time, with a bass clef. Both staves feature eighth-note patterns and some sixteenth-note figures, separated by measures. The music is divided into sections by vertical bar lines and includes several fermatas.

Ere yet the dawn is gray, we march, we march a - way.

Ere yet the dawn is gray, we march a-way, we march a - way, a - way.

The musical score consists of two staves of music. The top staff is in G major and common time, with a treble clef. The bottom staff is also in G major and common time, with a bass clef. Both staves feature eighth-note patterns and some sixteenth-note figures, separated by measures. The music is divided into sections by vertical bar lines and includes several fermatas.

1. How sweet-ly sang the night-in-gale Be - fore my fa - ther's door. All
2. Each knapsack's bound, each bundle tied, Each keep-sake hid a - way O'er
3. Now, roll-ing drum and shrill-ing fife, The part-ing sig - nal give— Fare-

The musical score consists of two staves of music. The top staff is in G major and common time, with a treble clef. The bottom staff is also in G major and common time, with a bass clef. Both staves feature eighth-note patterns and some sixteenth-note figures, separated by measures. The music is divided into sections by vertical bar lines and includes several fermatas.

Farewell,

We March Away.

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silent now is wood and dale,
Her song I'll hear no more, Her song I'll hear no more.
wea-ry land and ocean wide Our journey leads to-day, Our journey leads to-day. Fare-
well, dear home and fatherland I'll love ye while I live, I'll love ye while I live.



Fare-well, Fare-well, We seek the stran-ger's shore;

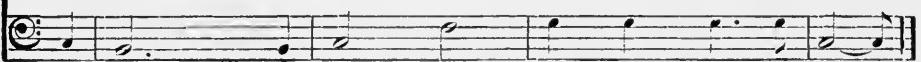


Fare-well,

Fare-well,



Fare-well, Fare-well, The part - ing pang is sore.



Suggestive Studies.

I.

Musical notation for Suggestive Study I, featuring a treble clef and common time. The melody consists of eighth and sixteenth notes.

Continuation of the musical notation for Suggestive Study I.

II.

Musical notation for Suggestive Study II, featuring a treble clef and common time. The melody consists of eighth and sixteenth notes.

O Lord, Another Day is Flown.

Henry Kirke White.
Moderato.

Isaac Smith.

1. O Lord, an - oth - er day is flown, And we, a lone - ly band,
 2. Oh! let Thy gracie per - form its part, And let con - ten - tion cease
 3. And Thou wilt turn our wand'ring feet, And Thou wilt bless our way

mf

Are met once more bo - fore Thy throne, To bless Thy fost - ring hand.
 And shed a - broad in ev - 'ry heart Thine ev - er - last - ing peace.
 Till worlds shall fade, and faith shall greet The dawn of last - ing day.

A Study.

The Key of C MINOR.

When Night Comes.

UNISON SONG.

A. J. Foxwell.
Moderato.

Louise Reichardt.

1. When night has clos'd a - round us, When earth and na - ture
 2. We think up - on the glo - ry By yon - der sky eore

Moderato.

When Night Comes.

217

sleep The stars in shin - ing or - der Their si - lent vi - gil
seal'd, And dream of com - ing splen - dor When all shall be re-

keep. And while we gaze in won - der We feel that heav'n is
veal'd. Our faith that God will has - ten That long ex -pect - ed

near, And through the shrouding darkness His sig - nal lights ap-pear.
hour, Re - vives as there we wit - ness The ti - dings of His power.

E. Oxenford.

Andante.

her-it; His deeds are well known, e'en in far distant climes, And naught can be breath'd in de-legions; Full stalwart and brave was the wes-ter-ly band That sail'd to the Sar - a-cen dy-ing, A foe-man drew arrow, and smote in the breast Sir Hugh who in slumber was



mer-it. He songht for his master a death on the field, And cried to the Paynim, "Ye re-gions. Yet, none were so skillful with axe or with spear As one whose pure boast was de-ly - ing. He sprang from the earth with a heartrending cry, "I fear not," he said, "tho' I



die or yeield! I fight for the faith of my fa - thers!" And none knew so void of all fear: He fought for the faith of his fa - thers. The fore-most and know I must die, I fought for the faith of my fa - thers!" He sank to the



B. Klein.



well dar-ing skill to dis-play As he who was known as Sir Hugh de Bray.
strong-est in joust or in fray Was he who was known as Sir Hugh de Bray.
ground, and his soul pass'd a-way, So died, full of glo-ry, Sir Hugh de Bray.

*cresc.**f*

Kelvin Grove.

Scotch.

1. Let us haste to Kel - vin Grove, bon - ny las - sie, O; Thro' its
2. We will wan - der by the mill, bon - ny las - sie, O; To the
3. Ah! I soon must bid a - dien, bon - ny las - sie, O; To this
4. And when on a dis - tant shore, bon - ny las - sie, O; Should I

*p**cresc.**mf*

ma - zes let us rove, bon-ny las-sie, O; Where the rose in all its pride Paints the
cot be-side the rill, bon-ny las-sie, O; Where the glens rebound the call Of the
fair - y scene and you, bon-ny las-sie, O; To the streamlet winding clear, To the
fall'midst battle's roar, bon-ny las-sie, O; Wilt thou, fairest, when you hear Of thy

*cresc.**mf**dim.**p*

hol-low dingle side, Where the mid-night fairies glide, bon - ny las - sie, O.
loft - y wa - ter fall, Thro'the mountain's rocky hall, bon - ny las - sie, O.
fra-grant scented brier, And to thee of all most dear, bon - ny las - sie, O.
lo - ver on his bier, To his mem'ry drop a tear, bon - ny las - sie, O?

dim.

A Study.
(Melody in the Tenor.)

Andante.

il tenore marcato

Land of Greatness, Home of Glory.

(Austrian National Hymn.)

A. J. Foxwell.

1ST AND 2D SOPRANO.

Andante.

Haydn.

1. Land of great-ness, Home of glo - ry, Might-y birth-place of the free,
2. No • ble deeds of old in • spir-ing Ev -'ry heart with lof - ty aim,
3. Homes by safe de-fence sur-round-ed, Rights which make our free-dom sure,

ALTO—TENOR.

TENOR AND BASS.

Land of Greatness, Home of Glory.

221

Famed a - like in song and sto - ry, All thy sons shall hon - or thee.
Now our em - u - la - tion fir - ing, Lead us on to greater fame.
Laws on e - qual jus - tice found - ed, These will loy - al - ty se - cure.

mf

cresc.

North and South are firm - ly band - ed, East and West as one u - nite;
So shall love and truth un - shak - en, Stur - dy cour - age, hon - est worth,
While with love and zeal un - ceas - ing, We are join - ing heart and hand,

mf

cresc.

All by hon - or well com - mand - ed, Strong in striv - ing for the right.
Might - y ech - oes still a - wak - en To the far - thest bounds of earth.
Shine, in bright - ness yet in - creas - ing, Shine, O dear - est Fa - ther - land.

Lead, Kindly Light.

Newman.

Dykes.

Andante.

1. Lead, kind - ly Light, a - mid th'en-cir-cling gloom,.. Lead Thou me
2. I was not ev - er thus, nor pray'd that Thou... Shouldst lead me
3. So long Thy pow'r has blest me, sure it still..... Will lead me



on; The night is dark, and I am far from home,
on; I loved to choose and see my path but now
on O'er moor and fen, o'er crag and tor-rent till

Lead Thou me
Lead Thou me
The night is



on... Keep Thou my feet; I do not ask to sec.....
on... I loved the gar - ish day; and, spite of fears,...
gone, And with the morn those an - gel fa - ces smile,...



The dis - tant scene, one step e - nough for me.
Pride rul'd my will: re - mem - ber not past years.
Which I have lov'd long since, and lost a - while.



Celia Thaxter.
Lento.

Arranged from Wilhelm.
cresc.



1. Up - on the sad - ness of the sea The sun - set broods re -
2. So out of life the splen - dor dies, So dark - en all the
3. And up the east an - oth - er day Shall chase the bit - ter
4. The blush of dawn may yet re - store Our light and hope and

cresc.



gret - ful - ly; From the far lone - ly spa - ces slow With -
hap - py skies, So gath - ers twi - light cold and stern, But
dark a - way; What though our eyes with tears be wet? The
joy once more. Sad soul, take com - fort, nor for - get That



draws the wistful aft - er-glow, Withdraws the wist - ful aft - ter - glow.
o - ver-head the plan - ets burn, But o - ver - head the plan - ets burn.
sun - rise nev - er failed us yet, The sun -rise nev -er failed us yet.
sun -rise nev -er failed us yet, That sun -rise nev -er failed us yet.



An Exercise.



Christmas Day.

Susan Coolidge.

By permission of "The Independent" and the Author.
Maestoso.

Josef Rheinberger.

Musical score for the first system of 'Christmas Day'. The music is in 2/4 time, key signature is B-flat major (two flats). The vocal line starts with a single note followed by a dotted half note. The piano accompaniment consists of eighth-note chords. The vocal part continues with eighth-note patterns.

1. The Christ-mas chimes are peal - ing high Be -neath the sol - emn
 2. In low - ly hut and pal - ace hall Peasant and king keep

Maestoso.

Musical score for the second system of 'Christmas Day'. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment features eighth-note chords. The vocal part continues with eighth-note patterns.

Christ-mas sky, And blowing winds their notes prolong Like ech-oes from an
 fes - ti - val, And childhood wears a fair - er guise, And tend-rer shine all

Musical score for the third system of 'Christmas Day'. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment features eighth-note chords. The vocal part continues with eighth-note patterns.

an - gel's song; Good-will and peace, peace and good-will, Ring
 moth - er - eyes; The a - ged man for - gets his years, The

Musical score for the fourth system of 'Christmas Day'. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment features eighth-note chords. The vocal part continues with eighth-note patterns.

Christmas Day.

225

A musical score for 'Christmas Day' featuring three staves of music and lyrics. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one flat, and the time signature varies between common time and 2/4. The music includes dynamic markings such as *mf*, *f*, and *p*. The lyrics are as follows:

out the car - ols glad and gay, Tell - ing the heavenly
mirth - ful heart is dou - bly gay, The sad are cheat - ed

mes - sage still That Christ the Child was born to-
of their tears, For Christ the Lord was born to-

day.
day.

Amelia B. Welby.

By permission of Fords, Howard & Hulbert.

p Andante.

Folksong.

Sheet music for 'Twilight at Sea' in G major, 4/4 time. The vocal line consists of eighth-note chords. The piano accompaniment has a steady eighth-note bass line.

The twi-light hours like birds flew by, As light-ly and as free, Ten

p

Sheet music for 'Twilight at Sea' continuing from the previous system. The vocal line continues with eighth-note chords. The piano accompaniment provides harmonic support.

thous-and stars were in the sky, Ten thous-and on the sea; For

mf

Sheet music for 'Twilight at Sea' continuing from the previous system. The vocal line continues with eighth-note chords. The piano accompaniment provides harmonic support.

ev'-ry wave with dim-pled face That leap'd upon the air Had caught a star in

*dim.**p*

Sheet music for 'Twilight at Sea' continuing from the previous system. The vocal line continues with eighth-note chords. The piano accompaniment provides harmonic support.

its embrace, And held it trembling there, And held it trem-bl-ing there.

rall.

Sheet music for 'Twilight at Sea' continuing from the previous system. The vocal line continues with eighth-note chords. The piano accompaniment provides harmonic support.

A Study.

Sheet music for 'A Study' in G major, 4/4 time. The vocal line consists of sustained notes. The piano accompaniment has a steady eighth-note bass line.

Sheet music for 'A Study' continuing from the previous system. The vocal line consists of sustained notes. The piano accompaniment provides harmonic support.

Now Thank We All Our God.

227

Crager-Winkworth.

Martin Rinkart.

1. Now thank we all our God, With heart and hands and voice - es,
 2. Oh! may this bounteous God, Thro' all our life be near us,
 3. All praise and thanks to God, The Fa - ther, now be giv - en.

Who won-drous things hath done In whom His earth re - joic - es;
 With ev - er joy - ful hearts And bless - ed peace to cheer us,
 The Son, and Him who reigns With them in high - est Heav - en,

Who from our moth - ers' arms Hath blessed us on our way
 And keep us in His grace And guide us when per - plexed,
 The one e - ter - nal God Whom earth and Heav'n a - dore,

With count - less gifts of love, And still is ours to - day.
 And free us from all ills In this world and the next.
 For thus it was, is now, And shall be ev - er - more.

Frederick Manley.

Allegretto giocoso.

Eleanor Smith.

1. There's a mu - sic up in the froz-en hills Of a ma - ny voic - ed
 2. A spir-it hath come to the sleep-ing earth, She hath soft-ly kissed the
 3. A - rise, O ye laugh-ter of low - land leas, For your woodland sisters are

Allegretto giocoso.

har-mo-ny; It ris-es and falls with a thousand trills, And all the field with a glad-ness
 lifeless snow, With radiant lips and hath given birth To souls of streams and their gurgling
 now awake; The spirit hath kissed the anemones And scattered the light and the bells of the

fills,
mirth,
peas And fountains and rivers and brooks and rills, Are
 Her wings have hung o-ver the plac-es of dearth Till they
 And the chick-weed's stars a - mong the trees And the

Easter Ode.

229

cresc.

cresc.

rit.

rit.

<i>a tempo 1st and 2nd v.</i>	<i>a tempo 3rd v.</i>
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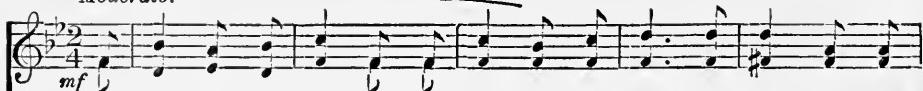
a tempo

a tempo

The Spring Journey.

R. Heber.
Moderato.

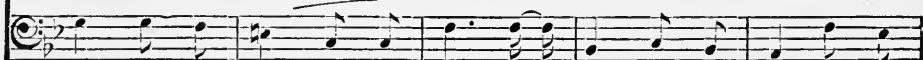
L. Spohr.



1. Oh, green was the corn as I rode on my way, And bright were the
 2. The thrush from his hol - ly, the lark from his cloud, Their cho - rus of
 3. The mild southern breeze brought a show'r from the hill, And yet tho' it
 4. Oh, such be life's jour-ney, and such be our skill, To lose in its



dews on the blos - soms of May, And dark was the syc - a-more's
 rap - ture sang joy - ial and loud From the soft ver - nal sky to the
 left me all drip - ping and chill, I felt a new pleas-ure as
 bles-sings a sense of its ills; Thro' sun - shine and show'r may our



leaf to be - hold And the oaks ten - der leaf was of em - 'rald and
 soft grass - y ground, There was beau - ty be - neath me, a - bove, and a -
 on - ward I sped, To gaze where the rain - bow gleamed broad o - ver -
 pro - gress be e - ven And our tears lend a charm to the pros - pect of



gold, And the oaks ten - der leaf was of em - 'rald and gold.
 round, There was beau - ty be - neath me, a - bove, and a - round.
 head, To gaze where the rain - bow gleamed broad o - ver - head.
 heav'n, And our tears lend a charm to the pros - pect of heav'n.



Come, Ever-Smiling Liberty.
DUET FROM "JUDAS MACCABÆUS."

231

Handel.

Andante.

Come, ev • er • smil - ing Li - ber-ty, come,

p Come, ev • er • smil - ing Li - ber-ty,

Andante.

p

smil - ing Li - ber-ty, And with thee bring thy joc-und train,

smil - ing Li - ber-ty, And with thee bring thy joc-und

with thee bring thy joc - und train;

train, with thee bring thy joc - und train;

mf *p*

Come, Ever-Smiling Liberty.

Come, ev - ver - smil - ing Li-ber-ty,

Come, ev - er - smil-ing Li-ber-ty,

For thee we pant and sigh, for thee,..... and

For thee we pant and sigh, for thee, For thee we pant and

sigh, for thee, With whom e-ter - nal pleas - ures reign,

sigh, for thee, With whom e-ter - nal pleas - ures reign,

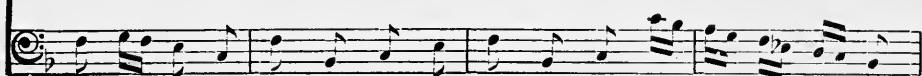
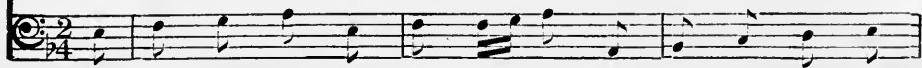
Come, Ever-Smiling Liberty.

233

The musical score consists of two staves. The upper staff is for the piano, featuring a treble clef, a key signature of four sharps, and common time. It includes dynamic markings such as *p* (piano) and *f* (forte). The lower staff is for the voice, also in common time, with a bass clef. The lyrics are written below the notes. The music is divided into measures by vertical bar lines, and some notes are connected by horizontal beams.

Come, ev - er - smil - ing Li-ber-ty,
Come, ev - er - smil - ing Li-ber-ty,
With whom e - ter - nal, with whom e - ter - nal pleas - ures
With whom e - ter - nal, with whom e - ter - nal pleas - ures
reign.
reign.

A Study.

Andante.

Corn Song.

J. G. Whittier.

Allegretto.

Bernhard Klein.

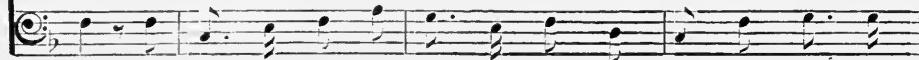


1. Heap high the far - mer's win - ter hoard, Heap high the gold - en
2. Thro' vales of grass and meads of flowers Our ploughs their fur - rows
3. All thro' the long, bright days of June Its leaves grew green and





corn. No rich - er gift has au - tumn poured From out her lav - ish
made While on the hills the sun and showers Of change - ful A - pril
fair, And waved in hot mid - sum-mer's noon Its soft and yel - low



horn. So let the good old crop a - dorn The hills our fa - thers
played. We droppe'd the seed o'er hill and plain Be - neath the sun of
hair. And now with au-tumn's moon-lit eyes Its har - vest time has



Still let us for His gold - en corn, His
And fright-en ed from our sprout-ing grain, our
We pluck a - way the frost - ed leaves, the



trod; Still let us for His gold - en corn, His gold - en corn, His
May, And frightened from our sprout-ing grain, our sprout-ing grain, our
come; We pluck a - way the frost - ed leaves, the frost - ed leaves, the



Still let us for His gold - en corn, His
And frightened from our sprout-ing grain, our
We pluck a - way the frost - ed leaves, the

cresc.



gold - en corn, gold - en corn, Send up our thanks to God.
sprout - ing grain, sprout - ing grain, The rob - ber crows a - way.
frost - ed leaves, frost - ed leaves, And bear our treas - ure home.

cresc.



Come, Happy Spring.

UNISON SONG.

Giordani.

Larghetto.

Musical score for the first section of "Come, Happy Spring." The music is in common time, key signature of one flat. The vocal line consists of sustained notes and eighth-note patterns. The piano accompaniment features chords and eighth-note patterns. Dynamics include *p*, *tr*, *f*, and *p*. The section ends with a repeat sign.

Larghetto.

Musical score for the second section of "Come, Happy Spring." The vocal line begins with a sustained note followed by eighth-note patterns. The piano accompaniment consists of eighth-note chords. Dynamics include *mf* and *mf*. The lyrics "Come, happy spring, On fragrant" are written below the vocal line.

wing, Bid win-ter gloom far hence de - part,

Come, hap-py

Musical score for the third section of "Come, Happy Spring." The vocal line consists of eighth-note patterns. The piano accompaniment features eighth-note chords. Dynamics include *f* and *p*. The lyrics "wing, Bid win-ter gloom far hence de - part, Come, hap-py" are written below the vocal line.

spring, Bid winter gloom far hence depart. Soft winds and

f *p*

show'rs, Sun-shine and flow'rs Bring new-born hope to my long - ing

mf

heart, Bring new-born hope, hope to my heart, hope to my heart. Come, happy

p

Come, Happy Spring.



spring, On fragrant wing, Bid winter gloom far hence depart, Come, happy



spring, Bid winter gloom *f* far hence de - part,... far hence de-



part.



Andante.

A musical score for two voices in 2/4 time. The top staff is in treble clef and the bottom staff is in bass clef. Both staves begin with a forte dynamic (F). The music consists of eighth and sixteenth note patterns.

The Falcon.

J. R. Lowell.

A musical score for two voices in 2/4 time, continuing from the previous page. The top staff is in treble clef and the bottom staff is in bass clef. The dynamic is marked f. The music features eighth and sixteenth notes with various rests and slurs.

1. I know a fal - con swift and peer - less As e'er was era - dled
 2. No harm - less dove, no bird that sing - eth Shud - ders to see him
 3. Let fraud and wrong and base - ness shiv - er, For still be - tween them

A. Conradi.

A musical score for two voices in 2/4 time, continuing from the previous page. The top staff is in treble clef and the bottom staff is in bass clef. The dynamic is marked f. The music consists of eighth and sixteenth notes with slurs and rests.

in the pine; No bird had ev - er eye so fear - less Or
 o - ver - head; The rush of his fierce swooping bring - eth To
 and the sky The fal - con Truth hangs poised for - ev - er And

A musical score for two voices in 2/4 time, continuing from the previous page. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes with slurs and rests.

wing so strong as this of mine, Or wing so strong as this of mine.
 in - no-cent hearts no thrill of dread, To innocent hearts no thrill of dread.
 marks them with his venge-ful eye, And marks them with his vengeful eye.

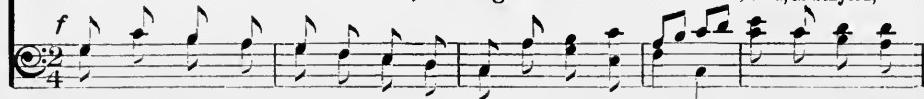
A musical score for two voices in 2/4 time, continuing from the previous page. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes with slurs and rests.

From S. S. Hymnal by kind permission of
Rev. C. L. Hutchins.

Andante.



1. Ring the bells, the Christmas bells; Chime out the wondrous sto-ry; First in song on
2. Wise men hast-ened from the East, To bring their richest treasures; Gold, and myrrh, and



angel tongues It came from realms of glo - ry; Peace on earth, good will to men, An-
frank-in-cense, And jew-els without measure; Him they sought, although a King, They



cresc.
gel - ie voic-es ring-ing—Christ the Lord to earth has come, His glorious message
found in birthplace low - ly, There with-in a mang-er lay The Babe so pure and



CHORUS.



bringing. } Ring the mer - ry Christmas bells, Chime out the wondrous sto - ry;
ho - ly. }



Glo - ry be to God on high, For ev - er - more be glo - ry.



Tonic Minor.

Major.

Relative Minor.

C

C

A

la do la

G G E

la do la

D D B

la do la

A A F#

la do la

E E C#

la do la

F F D

la do la

B \flat B \flat la

la do la

E \flat E \flat la

la do la

A \flat or G \sharp (5 \sharp) Ab F

la do la

A *Tone* is a musical sound produced by rapid vibrations and having the essential properties of length and pitch.

The *Pitch* of a tone is its highness or lowness.

An *Interval* is the difference in pitch between any two tones.

An *Octave* is an interval whose higher tone is produced by twice the number of vibrations per second required for the lower tone.

Owing to the frequent coincidence of these vibrations, as shown in the following diagram, the two tones of an octave are very similar, and cannot be easily distinguished when sounded together.



When men and women sing the same tune together their voices are an octave apart.

As every tone has its octave above or below (within a certain limit), we may take either tone of a given octave as 1 and sing another octave higher or lower. Octaves may be thus extended until the highest or lowest limit is reached.

A *Scale* is a succession of eight tones, progressing by intervals called steps and half-steps, with the eighth tone an octave higher than the first.

The most familiar scale is known as the *major scale*, the half-steps of which occur between 3 and 4, and 7 and 8. The scale names of the major scale are 1, 2, 3, 4, 5, 6, 7, 8. The syllables, do, re, mi, fa, sol, la, ti, do, are the singing names.

Tone 1 of the scale is called the key-note, because it governs the relative pitch of all the other tones of the scale, and is the point toward which all melody seeks repose.

The tones of the scale and their octaves compose what is called a *Key*. It is not necessary, however, to sing these tones in regular order so long as the effect is pleasing.

Other kinds of scales will be treated later on.

The scale names do not indicate absolute pitch, for the scale may be sung high or low; but every tone has a pitch name as well as a scale name. The pitch names are C, D, E, F, G, A, B, which are repeated in every octave.

Diagram 1

The scale may begin with any pitch, that is, any tone may be taken as 1 of the scale. Tone 1 is called the *Key-note*, or tonic.

When 1 of the scale is G, the key is G; when 1 is E_b, the key is E_b, and so on. If we sing the tones C, D, E, F, G, A, B, C, in the order named, we sing the major scale, because the tones represented by these pitch names are arranged (with reference to steps and half-steps) to correspond with the tones of the scale.

See diagram 1.

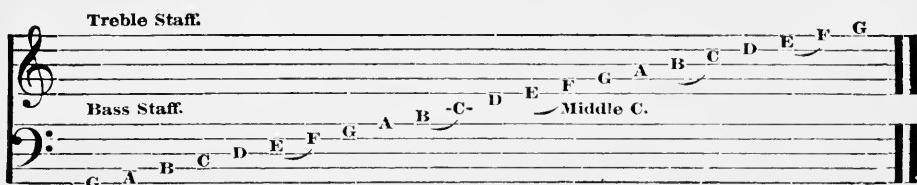
Diagram 2.

Now if we take G for our key-note and sing G, A, B, C, D, E, F, G, we do not sing the major scale, because F-G, being a whole step, does not correspond with the half-step 7-8 in the scale. But if we substitute F \sharp for F, the correct order of intervals (steps and half-steps) would be preserved. See diagram 2. The key of G, therefore, has one sharp (F sharp). By studying the diagrams on the key pages, it will be readily seen how the different keys are made, and why the sharps and flats are used.

Names of Notes, Staff, Clefs.

Notes are written signs for tones. They are written on or between horizontal lines called the staff. The *great staff* has eleven lines. The middle line represents the pitch C and is called *middle C*. The part of the staff above middle C is called the *treble staff*, and the part below middle C is called the *bass staff*. As these divisions of the great staff are usually printed some distance apart, the middle line (middle C) is dropped and signs called Clefs are used to designate them.

The Great Staff.



Letters connected thus: E-F, denote half steps.

The first line below the treble staff and the first line above the bass staff represent the same tone—middle C.

Treble Sign or Clef.



Sometimes called the G Clef.

Bass Sign or Clef.



Sometimes called the F Clef.

Added or Leger lines above or below are used when the staff is not sufficient.

Time Values of the Notes.

The relative length of tones is indicated by the *shape* of the notes.

Whole.



Half.



Quarter.



Eighth.



Sixteenth.

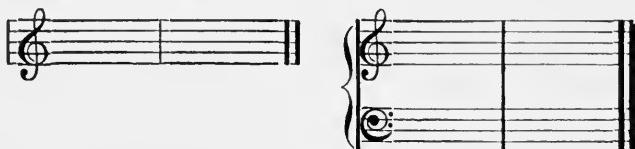


Thirty-Second.

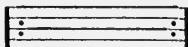


Every piece of music is divided into small sections of equal time-value, called *Measures*. This division is made audible by *Accentuation* (stress); visible, by *Bars*, which are perpendicular lines drawn through the staff (or staves) at the end of each measure. A double bar indicates the end of a part or movement.

Measure. Measure.



The repetition of a part is indicated by dots, thus:

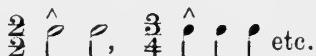


With reference to the different note-values and accentuation of the measures, different kinds of time are formed. The time is indicated at the beginning of every piece in the form of a fraction. $\frac{3}{4}$ indicates that there are three quarters-notes (or their equivalent) to be counted in every measure. The numerator expresses the number of counts to each measure; the denominator, the kind (note-value) of counts. Until recently $\frac{4}{4}$ was represented by E; $\frac{2}{2}$, by E.

Simple measures are those of two and of three counts, all the others are *Compound* ($4 = 2 \times 2$, $6 = 2 \times 3$, etc.).

A piece of music may begin with any part of a measure, this incomplete measure being called the *Initial Arsis*.

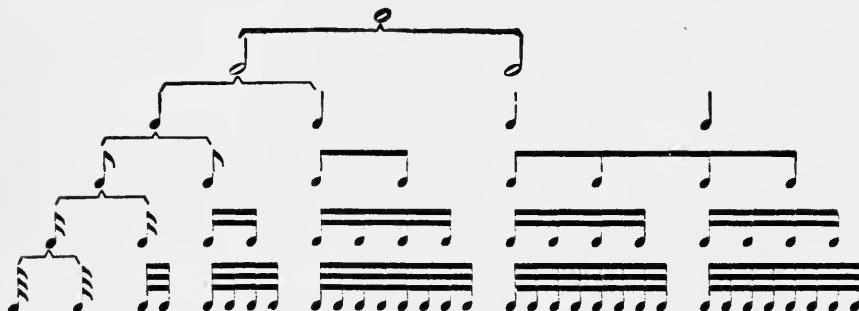
Accent is the stress or emphasis laid on special counts. Simple measures have but one accent, namely, on the first count:



Compound measures are formed of 2 or 3 simple measures, and thus have two accents, the first being the stronger.



Rhythm is the regular recurrence of equal measures, and may be expressed in motion as well as sound.



This division of every note into two of the next lower denomination is the normal one. The most common of the abnormal or irregular divisions of notes arises when a note is divided into three equal ones, called a *Triplet*. Triplets are marked with a slanting 3.

$$\text{A} = \underset{3}{\overline{\text{B}}} \text{C}, \text{D} = \underset{3}{\overline{\text{E}}} \text{F}, \text{G} = \underset{3}{\overline{\text{H}}} \text{I} \text{ or } \underset{3}{\overline{\text{J}}} \text{K} \text{ or } \text{L} \underset{3}{\overline{\text{M}}} \text{ etc.}$$

The Tie, Slur, Hold.

The *Tie* (—) combines notes of the same pitch (height) in such a manner that they are held as one note of the value of all the notes so joined.



A *Slur* (—) connects notes that are to be sung to the same syllable.



song....

A *Hold* (•), when placed either over or under a note or rest, adds to its value usually one measure, less the length of the note.

A *Dot* after a note prolongs its value by half.

$$\text{A} = \text{A} \cdot \text{B}, \text{C} = \text{C} \cdot \text{D}, \text{E} = \text{E} \cdot \text{F}, \text{G} = \text{G} \cdot \text{H}, \text{etc.}$$

A second dot adds to the total tone value half the value of the first dot.

$$\text{A} \cdot \text{B} = \text{A} \cdot \text{B} \cdot \text{C}, \text{D} \cdot \cdot = \text{D} \cdot \text{D} \cdot \text{E}.$$

The signs of silence corresponding to the various notes are called *Rests*.

Double Whole Rest.	Whole Rest.	Half Rest.	Quarter Rest.	8th Rest.	16th Rest.	32d Rest.
-----------------------	----------------	---------------	------------------	--------------	---------------	--------------



Rests may be dotted like notes.

Chromatics.

Besides the regular tones of the major and minor scales, there are *intermediate* tones called *Chromatics*. These are between the regular tones of the scale, except where the half-steps occur. For instance: *sharp 4* is a tone half way between 4 and 5; *flat 7* is a tone between 6 and 7.

A half-step is also called a *semi-tone*, and a whole step a *whole tone*.

A *Sharp* (\sharp) signifies that the line or space on which it is used represents a tone a half-step higher than the original tone. Likewise, a *Flat* (\flat) means a half-step lower. A *Natural* (\natural) annuls the effect of a sharp or flat.

A *Double Sharp* ($\sharp\sharp$) signifies that the line or space on which it is used represents a tone a whole step higher than the original tone. Likewise, a *Double Flat* ($\flat\flat$) means a whole step lower. A *Double Natural* annuls the effect of a $\sharp\sharp$ or $\flat\flat$. The \sharp , $\sharp\sharp$, \flat , and $\flat\flat$ are called *chromatic signs*, and affect only the measure in which they occur.

Tones sounding alike, but differently named and written, like B and C \flat , C \sharp and D \flat , are *Enharmonic Changes*, one for the other.

The Chromatic Scale.

A scale progressing by half-tone steps is termed a *chromatic scale*.

The ascending chromatic scale is usually written with sharps, the descending chromatic scale with flats.



Minor Scales.

There are two kinds of minor scales, the *harmonic* and *melodic*. In the harmonic minor scale the tones succeed each other at the following intervals:

Scale of A Minor (harmonic).



Half-steps are found here from 2-3, 5-6, 7-8; whole-steps from 1-2, 3-4, 4-5; the progression 6-7 is a step and a half.

The melodic minor scales differ from the harmonic in that they do not, like the latter, raise merely the seventh degree both in ascending and descending, but *raise in ascending the sixth and the seventh degrees, while in descending neither of these is raised.*

Scale of A Minor (melodic).

1 $\frac{1}{2}$ 1 1 1 1 $\frac{1}{2}$ 1 1 $\frac{1}{2}$ 1 1 $\frac{1}{2}$ 1

On each of the twelve tones of the chromatic scale is found a major scale, as well as the two minor scales.

The construction of all the other scales after the model of C Major and A Minor necessitates the introduction of sharps and flats which, when placed after the clef, are called *signatures*; when otherwise placed they are called *accidentals*.

Signatures of the Most Common Scales.

(Sharp Keys.)

Major: C	G	D	A	E	B	F \sharp
Minor: A	E	B	F \sharp	C \sharp	G \sharp	D \sharp

(Flat Keys.)

Major: C	F	B \flat	E \flat	A \flat	D \flat	G \flat
Minor: A	D	G	C	F	B \flat	E \flat

We say of a composition bearing the signature of any of these scales that it is *written* in the key similarly named. By the term *Key* we understand the relation of the tones to an individual tone as key-note.

The term *Scale* applies only to tones connected in stepwise succession; the term *Key* is applied to every species of tone-connection.

Keys (scales) of the same signature are called *relative*.

The signature leaves undecided whether a piece is written in major or in the relative minor. But this can usually be determined by the character of the melody.

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Tones beginning on un-accented counts and held over accented ones are called *Syncopations*.



The degree of rapidity or slowness of a piece is called its *Tempo*, and is indicated by Italian terms. Terms relating to expression, degree of tone-power, delivery, etc., are also taken from the Italian.

The *Appoggiatura* (grace note) is a short note without accent, and its value is taken from that of the preceding note or rest.

The Human Voice.

Human voices are in general classified as Bass and Tenor (male); Alto and Soprano (female).

The *average* compass of the mature voice is :

Bass. Tenor. Alto. Soprano.



When the tenor part is written in the G clef the tones sound an octave lower than they are written.

Intervals.

An Interval is the difference in pitch between two tones, measured by the number of staff degrees used.

Intervals are called primes, seconds, thirds, fourths, fifths, sixths, sevenths, and octaves.*



Primes.

Seconds.

Thirds.

Fourths.



Fifths.

Sixths.

Sevenths.

Octave.

*An octave plus a second is called a ninth.

An octave plus a third is called a tenth.

The prime, octave, fourth, and fifth, found between 1 and 1, 1 and 8, 1 and 4, and 1 and 5 respectively, of the major scale, are called *Perfect* intervals.

Perfect. Perfect. Perfect. Perfect.

The second, third, sixth, and seventh, found between 1 and 2, 1 and 3, 1 and 6, and 1 and 7 respectfully, of the major scale, are called *Major* intervals.

Major. Major. Major. Major.

When a perfect or a major interval is extended by a half-step, as:

it is called *Augmented*.

When a major second, third, sixth, or seventh is made a half-step smaller, it becomes a *Minor* second, third, sixth, or seventh.

Minor. Minor. Minor. Minor.

When a minor or a perfect interval is made a half-tone smaller it becomes a *Diminished* interval.

Diminished seventh. Diminished fifth.

Inversion of Intervals.

If the lower tone of an interval is put an octave higher, or the higher tone an octave lower, we obtain the *Inversion* of this interval.

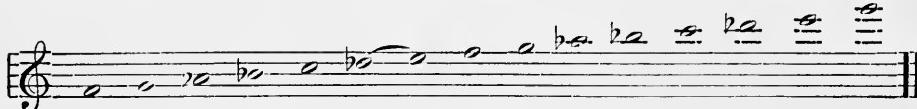
Octave. Seventh. Sixth. Fifth. Fourth. Third. Second. Prime.

Prime. Second. Third. Fourth. Fifth. Sixth. Seventh. Octave.

The inversion of an interval is thus seen to be its complement to an octave. A prime becomes an octave; a second, a seventh; a third, a sixth; a fourth, a fifth, and *vice versa*.

The examples above show furthermore, that by inversion, major intervals become minor; augmented ones, diminished, and *vice versa*; but perfect ones remain perfect.

An examination of the minor scale will disclose besides major and minor seconds, thirds, sixths, and sevenths, and perfect intervals, the following:



A diminished fifth between the 2d and 6th scale-tones.

" " " " 7th " 4th "

An augmented " " " 3d " 7th "

" second " " 6th " 7th "

" fourth " " 4th " 7th "

A diminished seventh " " 7th " 6th "

MAJOR.

A musical staff in C major (no sharps or flats) with a common time signature. It shows a melodic line consisting of eighth and sixteenth notes.

A musical staff in C major (no sharps or flats) with a common time signature. It shows a melodic line consisting of eighth and sixteenth notes.

MINOR.

Scholz.

A musical staff in G minor (one sharp) with a common time signature. It shows a melodic line consisting of eighth and sixteenth notes.

A musical staff in G minor (one sharp) with a common time signature. It shows a melodic line consisting of eighth and sixteenth notes.

Intervals Compared in the Major and the Minor.

A musical staff in C major (no sharps or flats) with a common time signature. It shows a melodic line consisting of eighth and sixteenth notes.

A musical staff in G minor (one sharp) with a common time signature. It shows a melodic line consisting of eighth and sixteenth notes.

A musical staff in G minor (one sharp) with a common time signature. It shows a melodic line consisting of eighth and sixteenth notes.

A musical staff in G minor (one sharp) with a common time signature. It shows a melodic line consisting of eighth and sixteenth notes.

The intervals found between 1 of the major scale and the other scale tones are *Major* intervals, excepting the fourth, fifth, and octave.

Comparing with these intervals those between 2 of the scale and the other scale tones in order, we find a minor third and minor seventh.

Between 3 of the major scale and the other scale tones in their order we find minor second, minor third, perfect fourth, perfect fifth, minor sixth, and minor seventh, and perfect octave.

Reckoning with 4, 5, and 6 as starting points, we find no new intervals excepting the augmented fourth



Intervals of the Harmonic Minor Scale.

Triads.

A triad is a combination of a scale tone, its third and fifth, as:



Triads are named from their bass note or lowest tone.

A triad may be found on each tone of the major and the minor scale, as:

Triads are of four kinds: Major, minor, diminished, and augmented. The major triad, consisting of a tone, its major third and perfect fifth is found on the 1st, 4th, and 5th degrees of the major scale, and on the 5th and 6th degrees of the minor scale. The minor triad consisting of a tone, its minor third and perfect fifth is found on the 2nd, third, and sixth degrees of the major, and on the 1st and 4th degrees of the minor scale.

The diminished triad consists of a tone, its minor third and diminished fifth, and is found on the 7th degree of the major and on the 2d and 7th degrees of the minor scale.

The augmented triad consists of a tone, its major third and augmented fifth, and is found on the third degree of the minor scale.

Each triad has three positions and two inversions.

1st inversion. 2d inversion.
1st position. 2d position. 3d position.

**Triads With Their Inversions.****Major Triads.****In C Major.**

On C or Do.

On F or Fa.

On G or Sol.

On E or Mi.

On F or Fa.

Minor Triads.**In C Major.**

On D or Re.

On E or Mi.

On A or La.

On A or La.

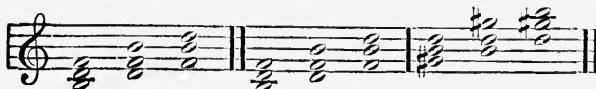
In A Minor.

On D or Re.

In C Major.

On B or Ti.

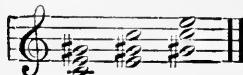
In A Minor.

On B or Ti. On G \sharp or Si.

Augmented Triads.

In A Minor.

In C or Do.



Chords of the Seventh.

A chord of the Seventh consists of a scale-tone, its third, fifth, and seventh.

A chord of the Seventh is found on each tone of the major and the minor scales.

The most important of these are :

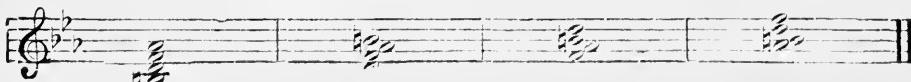
1. The chord of the Dominant Seventh on the fifth step, or dominant, of major and minor. The chord consists of the dominant, its major third, perfect fifth, and minor seventh.

C Major. C Minor. 2d position. 3d position. 4th position.
1st position. 1st inversion. 2d inversion. 3d inversion.



2. The chord of the Diminished Seventh, found on the seventh degree in minor. It consists of the seventh tone, its minor third, diminished fifth, and diminished seventh.

C minor. 2d position. 3d position. 4th position.
1st position. 1st inversion. 2d inversion. 3d inversion.



Common Italian Terms Used in Music.

A —in, at, to, according to, for.	Marcia —march; <i>alla marcia</i> —marchlike.
Accelerando —accelerating the motion.	Marziale —martial.
Adagio —slow.	Meno mosso —slower.
Ad libitum (Latin)—at pleasure.	Mezzo (a) —half.
Agitato —agitated.	Moderato —moderate.
Alla —like, in the style of.	Molto —much, very.
Allegretto —somewhat quick.	Morendo —dying, diminishing in motion and tone-volume.
Allegro —quick, lively.	Moto —motion.
Andante —walking, moderately quick.	Non —not.
Andantino —a little slower than <i>Andante</i> ; sometimes, more rapid.	Pesante —heavy, emphatic.
Anima —soul expression.	Pianissimo (pp) —very soft.
Animato —with spirit.	Piano (p) —soft.
Assai —very.	Più —more, <i>Più forte</i> —louder, <i>Più mosso</i> —more rapid.
Brio —fire.	Presto —very quick.
Calando —diminishing in tone-volume.	Primo (a) —first, <i>Tempo primo</i> —in the original time (after an acceleration or retard.)
Cantabile —singing, melodious.	Poco —little, <i>Poco a poco</i> —little by little, gradually.
Con —with.	Quasi —as it were, almost.
Crescendo (↗) —increasing in tone-volume.	Rallentando (rall.) —retarding motion.
Da capo (D.C.) —from the beginning.	Risoluto —resolute.
Dal segno (D.S.) or (f) —from the sign.	Ritardando (rit.) —retarding motion.
Decrescendo (↘) —diminishing in tone-volume.	Ritenuto (riten.) —holding back.
Diminuendo (↙) —diminishing in tone-volume,	Secondo (a) —second.
Dolce —sweet, with expression.	Sforzando (>) } louder, accented.
Energico —with energy.	Sforzato (sf, sfz.) } louder, accented.
Espressivo —with expression.	Smorzando —dying, diminishing in motion and tone-volume.
Fine —end.	Solo (pl. <i>soli</i>)—alone, to be sung or played by one voice or instrument.
Forte (f) —loud.	Sostenuto —sustained.
Fortissimo (ff) —very loud.	Staccato —detached, disconnected.
Forza —power, force.	Stringendo —accelerating the motion.
Fuoco —fire.	Tempo —time, movement.
Grazia —grace.	Tenuto (ten.) —held, sustained.
Grazioso —graceful.	Tranquillo —tranquil.
Grave —serious, very slow.	Tutti —all, in contrast with <i>solo</i> , or <i>soft</i> .
Larghetto —somewhat broad and slow.	Un poco —a little.
Largo —broad, very slow.	Vivace. } —lively.
Legato —connected.	Vivo. } —lively.
Lento —slow.	Voce —voice.
Ma —but.	
Marcato —accented.	

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